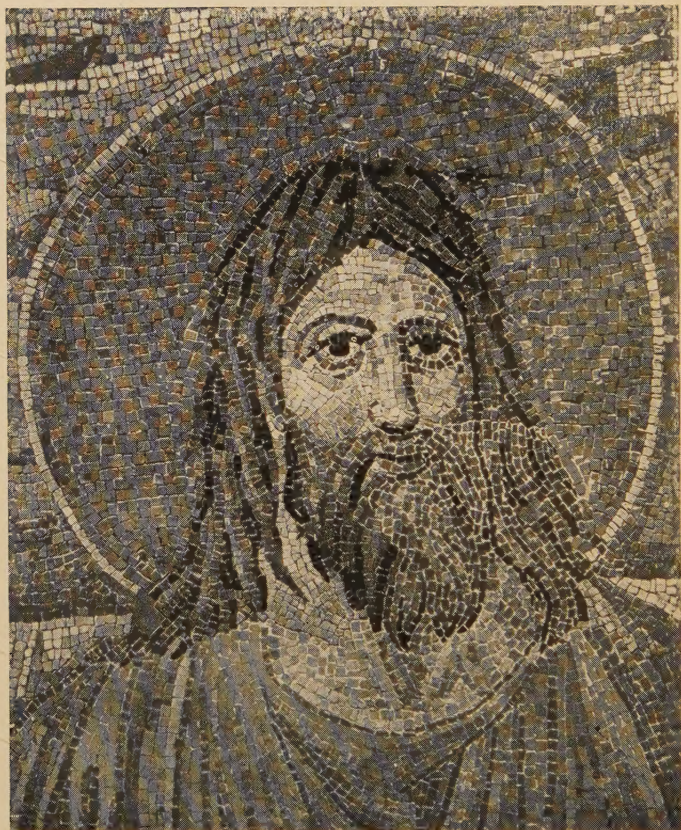




CHRISTUS

*(A Mosaic in the Church of St. Pudenziana)
(Innocent I, A. D. 402-417)*

EARLY CHRISTIAN LATIN POETS

FROM THE

Fourth to the Sixth Century

*With an Introduction, Translation,
Commentary, and Notes*

BY

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P R E F A C E

It is the purpose of this book to enable college students to become acquainted with the poetry of one of the most interesting periods of history. It comprises the three centuries from Constantine to Gregory the Great, the period of transition from the ancient to the mediæval world, from days of paganism to a world that is Christian. As far as I know, no previous attempt has been made to publish, in a convenient classroom manual, comprehensive selections from the poets of the early Christian centuries. Up to the present these poems have remained scattered in several series of source books, whose total number of tomes was forbidding even to a specialist.

Yet for fully a thousand years many of them occupied a prominent place in the curriculum of the schools, second only to Horace and Vergil. So effective, however, was the anathema of the Humanists of the Renaissance against all ecclesiastical or monks' Latin, that the very existence of this "golden age" of Christian literature is today all but forgotten. The works of the Fathers, it is true, continued to be considered indispensable source books for the theologian, but his interest in them was purely dogmatic. The poets of the period were contemptuously ignored, or mentioned only to be mercilessly branded as barbarous products of a decadent age.

I shall not try to justify the publication of this pioneer volume. To the earnest student I would simply say: "Take it, study it carefully." You will not find in it the epic grandeur of an *Aeneid* nor the exquisite artistic finish of Horatian odes, but you will meet with some very agreeable surprises. These I shall not anticipate here. Very

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instructive, too, you will find it. Better than any formal history it will mirror the life and manners of a strenuous period; in the new ideals that inspired the minds and hearts of men, you will find the key to unlock the true understanding of the new civilization that swept over the world, a civilization that is Christian."

As most of the narrative poets appear for the first time in an English translation in this book, a word of explanation is necessary. Placed, as it is, opposite the Latin page, the purpose of the translation is obvious. I am firmly persuaded that if a translation is to assist the student in interpreting and appreciating the original, then the translator himself must disappear. As far as is consistent with English idiom, the form, even, of the Latin must be preserved; otherwise the idea is translated, but the soul that gave it life and personality is lost. It is, in fact, a new creation. This is particularly the case when selections from different authors are translated.

The hymns have had many excellent translators; it would be presumption not to avail myself of them. The standard versions of Caswall, Neale, Newman, and others, were chosen because they are better known and generally very faithful to the original text.

All textual criticism was excluded as out of place in a purely literary manual. The original Latin text of Drevés and Blume was adopted for the hymns; in the other selections the Vienna text (*Corpus Scriptorum Ecclesiasticorum Latinorum*) was used whenever it was available. The *Monumenta Germaniae Historica, Auctores Antiquissimi*, supplied the text for the selections from Avitus, Dracontius, and Ausonius; Prudentius was taken from the Delphini Edition. (Bergman's *Prudentius* appeared after these pages were written.) Experience in the classroom made it evident that many students would find it difficult to recognize in *uoluerē, uiuere, uiuus*, the familiar words

PREFACE

volvere, *vivere*, and *vivus*. Consideration for them prompted me to use the *v* and *j* spelling throughout the book.

For their generous permission to use previously published material I owe a debt of gratitude to the following: To Msgr. Hugh T. Henry, for his translation of the hymn *Aeterne Rerum Conditor*; To Rev. Matthew Germing, S. J., for his instructive article on the "Revision of the Breviary Hymns"; To the editors of the Loeb "Classical Library" for the translation of selections from *Ausonius*, by Evelyn White; To J. M. Dent and Co., Aldine House, London, for the excellent verse translation, by Messrs. Pope and Davis, of the *Epilog* of Prudentius and of two hymns from the *Cathemerinon*, the *Hymnus Omnis Horae* and the *Hymnus ad Incensum Lucernae*.

A final word of advice will not be amiss. The college student whose Latin course has been restricted to the classic literature of Rome will find himself in an entirely new atmosphere in this book. The twelve pages of the Introductory Study will give him the proper orientation; for him those pages are an indispensable aid toward an intelligent appreciation of the early Christian Latin poets.

OTTO J. KUHNMUENCH, S. J.

Candlemas Day
February 2, 1929

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* Die Roemischen Mosaiken und Malereien der kirchlichen Bauten vom IV bis XIII Jahrhundert; ed. Joseph Wilpert, 1924. B. Herder.

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INTRODUCTORY STUDY

1. *Greek, the Language of Early Christianity*

When the religion of Christ began its conquest of the world, the universal language of the civilized nations was Greek. This was true not only in the East but even in Rome, where Greek, encouraged by several of the emperors, was the fashion among the educated classes, and where, for a large part of the cosmopolitan city's free and slave population, Greek was the only means of communication. This condition prevailed more or less up to the division of the empire, when Greek began to die out in the West. As the Gospel of Christ was meant ultimately for all mankind, it was written in Greek.¹ St. Paul wrote his epistles to the different churches in Greek. The official language of Peter's successors, and of nearly all the first ecclesiastical writers, was Greek. In fact,² up to the middle of the third century, Greek was the only language used at Rome in the divine service.

2. *First Latin Document*

But in the provinces, especially those of northern Africa, Gaul and Spain, Greek was less prevalent. Commercial intercourse with the cities of the Mediterranean was responsible for the existence of Greek-speaking colonies in

¹ St. Matthew wrote his Gospel in Hebrew (Aramaic); it was translated into Greek at an early date, and was universally known in that version before the end of the first century. Cf. Cornely, *Introd. in S. Scripturae Libr. Compendium*, Aug. Merk, S. J., 1927, pp. 635, 645. (Cf. Reply of the Biblical Commission on this question; "Acta Apost. Sedis," 3, (1911), pp. 294-296.)

² Cf. Cabrol, *Liturgical Prayer*, p. 49.

all the coast towns, but the bulk of the population of the provinces spoke a vigorous Latin. To these people the Gospel had to be preached in their own language. Just how and when the first Latin translation was produced is a difficult question to settle, though it is generally held that Africa possessed the first Latin Bible. In the second century numerous translations were made, many of them very crude in form, and out of these eventually emerged the version which is generally known as the *Vetus Itala*. The Latin Vulgate of St. Jerome, which was probably the most powerful individual factor in molding the Latin language for succeeding centuries, was not written before the beginning of the fifth century.

3. Latin Prose Before Poetry

Recognized as the inspired word of God and the foundation of the entirely new Christian concept of life, the Bible dominated Christian thought to the exclusion of all other literary interests. A complete revolution in manner of life, in habits of thought, in emotion and language, would have to take place before a new literature could be built upon this foundation. The first and most imperative task of Christian writers was to defend the persecuted religion against the violent and calumnious accusations of the pagan. At the very end of the second and throughout the third century, this work was ably done by powerful Greek writers in the East, while Northern Africa contributed the first Latin apologies of Christianity in the works of Tertullian, Minucius Felix, Cyprian, Arnobius, and Lactantius. Latin Christian literature, then, had its origin in Africa.

The fourth century opened with the reign of Diocletian, who inaugurated the last and fiercest of all persecutions to exterminate the Christian religion. But peace was not far

off. The short reign of Galerius followed, and then came the victory of Constantine at the Milvian Bridge and the proclamation of religious toleration. During the three centuries of persecution there could be no poetry: the agony was too tragic; the struggle too inhuman and unequal. It was the age of silent martyrs.

4. *After the Peace of Constantine*

The peace of Constantine, however, did not bring with it an instantaneous triumph for the Christians. They could now breathe a freer life, it is true, but for at least another hundred years the bitter struggle continued. The tenacity of the old Roman nobility was encouraged by the apostasy of Julian and his temporary restoration of the pagan state religion. Heresy, too, especially Arianism, fostered by emperors and faithless bishops, assumed proportions that threatened the very existence of the Christian church.

Probably never in her history did the Catholic church enjoy the services of such an array of brilliant minds as in this period. To mention only the more prominent, among the Greek Fathers there were Athanasius, Basil, the two Gregories, Chrysostom, and the two Cyrils; and among the Latins, Hilary of Poitiers, Ambrose, Jerome, and the greatest of them all, St. Augustine.

5. *Late Appearance of Poetry*

The theological, ethical, and social tasks of the new Christendom made demands upon its confessors that, for a time at least, crowded all artistic, all poetic, cravings into the background. There were infinitely more important things to do than to write poetry. *Non loquimur magna sed vivimus*. This identical statement would hardly be found repeated by the three most important writers of

the day if it were not a spontaneous expression of their conviction.¹ The true meaning of these words is often missed by the literary historian who underrates the importance of this gigantic struggle in his one-sided theory of the decadence of art. He sees only retrogression, hostility to culture, an intentional suppression of poetry. This is far from the truth. The principal reason why Christian Latin poetry was so late in appearance is to be found in the fact that poetry is not nearly as important or necessary for man's eternal destiny as a materialistic philosophy would have us imagine. "The super-culture of decadent Rome that had brought mankind to the brink of ruin, and in which its sensuous poetry had wielded so fatal an influence, had to be abandoned. The conversion of the world demanded a fast and abstinence cure."² This conversion, though primarily the work of divine grace, was made easier by the tasks which the faith and Christian charity and heroism imposed on the converts, and especially by the rich recompense they found for the sacrifice of pagan poetry in the writings of the Old and New Testaments. A new world of surpassing beauty, unknown to antiquity, was opened up before the convert and inspired in him an ardent enthusiasm. There was no trace of a half-regretful yearning for the gods of Greece.

6. *Narrative and Didactic Poetry*

The poetry of this early period naturally divides itself into two main classes, the epic narrative, in which we may include the didactic, and lyrical poetry. It was this latter that was ultimately to become the true poetry of Christianity. The epic or narrative, based as it was upon

¹ Tertullian, *Apol.* c. 38; Cyprian, *De bono patientiae*, c. 3; Minucius Felix, *Octav.* 38, 6.

² Baumgartner, *Geschichte der Weltliteratur*, Vol. IV, p. 118.

the traditions of classical poetry, for a time at least, gave a new life and a new inspiration to a form of poetry that was in its last stages, and it came to an inevitable end at the close of the sixth century, when the old Roman world was merging into the medieval.

Ignoring several earlier didactic efforts that had no influence on later writers, we may say that Latin Christian poetry begins with the Spaniard Juvencus. His translation of the Gospel into hexameters had far-reaching results; for he was the pioneer of the epic cycle, that comprised a body of poems of great magnitude, number, and variety. Their dominant idea was to lend to the biblical story, known only in the pre-Vulgate versions, the charm of classical elegance of diction.

Some, like Hilary, Dracontius, and Cyprian, turned to the scenes of Genesis and the lovable simplicity of an infant world; whilst others, as Juvencus and Sedulius, confined themselves to the story of the New Testament. There is a solemnity and grandeur in the unadorned story of Juvencus, even though his rigid adherence to the Sacred Text precludes all creative originality. His later successors were not so scrupulous; in Dracontius and Avitus we find many colorful poetic descriptions and dramatic scenes with some underlying thought giving unity to the work. Very significant, too, is the fact that a prominent pope of this century, St. Damasus, who occupied the chair of Peter from A. D. 366 to A. D. 384, interested himself in poetry, and even wrote some poems himself. It was this Damasus who persuaded Jerome to undertake the revision and translation of the Bible. And now Christian effort was manifesting itself in narrative, didactic, and lyric poetry in ever-multiplying variety, giving a new life to forms that were passing into decline. The classical forms of epic lyric and didactic became Christianized by the cycle of Bible poets, in the saint legends of Paulinus, in the

liturgical hymnody of St. Ambrose, and in the Christian odes and ballads of Prudentius. Contemporary profane literature with its sterility of thought had no other representative than men like Macrobius, Claudian, and Symmachus.

7. *The Classical Inheritance*

To judge this product from a purely artistic standpoint, while its universal religious motive is neglected, would lead to a serious misunderstanding. The imperial schools were still in a flourishing condition in all the larger cities. They were thoroughly pagan. The peculiar Roman system, which based all education in the schools of grammar and rhetoric (that is, lower and higher schools) upon the texts of the classics, so that all branches of human knowledge were taught from them, had as its result that the cultured Roman mind was steeped in the classics. The young pupil, Christian as well as pagan, practically knew the whole of his Vergil by heart, impressing on his receptive mind all the ideas and images of paganism.

It was to offset this influence that the Christian poets labored, as they admit very frankly in their poems. "They made it their aim," says Ozanam, "to dethrone the false gods from the envied place which had been given them in the memory and hearts of the young, and to enthrone thereon a worthier deity. For this reason they labored to retain the pure and classic forms of Vergil, whilst they cast their novel ideas into the ancient mold, at the risk of beholding them burst through the form into which they had been compressed, and finally destroy the mold which had received them . . ." More than once this devotion to the classic forms of antiquity led to results that were wanting in taste, but extremes, like Proba's Vergilian cento, were severely condemned.

“They caused the truths of Christianity under this poetic form to penetrate the cultured classes of the Roman world more easily and more thoroughly. This was their object, and this they attained. But that which they never desired and of which they never dreamed, but which they nevertheless effected in a marvelous manner, was the laying hold of a later society which was no longer Roman, which although Christian was barbarous, and by the means of their Christian poetry penetrating it with the taste, and to a certain point with the genius and traditions, of the literature of antiquity. In fact, Sedulius and Juvenius, those two Vergilian Christians, so to speak, were destined to become the favorite instructors of the youth of the barbarous ages; their evangelic poems were to be placed in the hands of all, and to begin the education of infancy. Having thus gathered disciples, they also found imitators, not only in the Latin but also in the new languages which were being framed upon Latin models; and it was after their example that the Anglo-Saxon, Caedmon, undertook to sing of the origin of the world and the fall of the first man.”¹

8. *Quantity, Not Accent*

The standards of artistic taste in this period and the principles of verse technique are an inheritance of classic culture. The Christian poets were all men of classic culture, trained in the state schools where no other canons were known. With the single exception of Commodian, all the poets represented in this volume followed the classic tradition not only in phrase and diction but also in the metric forms. Their poetry, whether epic hexameters or elegiac distichs, even the complicated lyrics of Prudentius,

¹ Ozanam, *History of Civilization in the Fifth Century*, Vol. 2, p. 176.

to be properly appreciated, must be read metrically like the *Aeneid* or the *Odes* of Horace. Quantity and not accent is the ruling principle. Accentual rhythm and rhyme are developments of later centuries. This fact cannot be too much stressed, and in it is to be found the reason why, with all its talent and genuine enthusiasm, this fifth century renaissance failed to produce an enduring form of poetry that was to be the true expression of Christian emotion.

As Trench and many other scholars maintain, quantity, being foreign to the Italian soil, never obtained a wide recognition in the universal sense of the people. Even in the days of pagan poetry's greatest achievement, the lyric measures of Horace appealed only to an exclusive literary group; his odes never became popular songs. In the following centuries quantity ceased completely to be a basis of speech, and poetry composed in meter necessarily became more and more academic. Its rhythm no longer corresponded with the living language, and when in the beginning of the fifth century the great catastrophe came, the artificial system completely collapsed, though it regained a temporary lease of life in the Carolingian and in the later humanist classical poets.

9. *The Barbarian Deluge; the Period of Chaos*

In the history of the fifth century the student is confronted with unusual difficulties. Up to this time civilized Europe had its unifying center on the Tiber; but now the old empire is breaking asunder; the Mongolian Hun, coming from Asia, sets the whole seething mass of barbarian nations in motion; the Goth is forced across the Danube where he meets and destroys the Roman Emperor, Valens, and his army at Adrianople (A. D. 378), and discovers that the legions are no longer invincible. Then follows a

confusion of barbarian invasions as Visigoths and Vandals, Ostrogoths and Franks and Burgundians, Lombards and Saxons, and innumerable lesser tribes hurl themselves upon the dying empire. In the year 410 Alaric sends a thrill of horror through the world when his Goths sack and plunder Rome; in 452 Attila and his Huns ravage Italy, Rome being saved only by the intervention of Leo the Great; in 455 Genseric's Vandals again plunder Rome, and in 476 Odoacer, King of the Heruli, finally puts an end to the Western Roman Empire. Gaul and Spain are overrun by successive hordes of barbarians, Africa falls a prey to Vandal savagery. Added to the barbarian's natural ferocity and love of pillage and slaughter is the hatred born of religious discord, for Goth and especially Vandal brought with him the Arian fanaticism of the East. The difficulty is increased by the fact that every one of the new kingdoms founded by the invaders is presently to be again blotted out, save only the kingdom of the Merovingian Franks.

The schools are swept away, the whole framework of intellectual life collapses in this chaotic period; and when out of this confusion the Frankland of Clovis emerges, we see the surviving remnants of Roman provincials and Teuton invaders slowly amalgamating; and from the barbarous kingdom of the Merovingians slowly and painfully are born the mighty nations of France and Germany. The conversion of Clovis providentially rescues Europe for Christianity, and the Catholic church with the powerful aid of the monastic orders begins the work of civilizing and Christianizing a barbarous world. Is it any wonder that classic literature and culture are buried in the wreck? With truth could Gregory of Tours say: "Woe to our time, for the study of letters has perished among us!"¹

¹In the Preface of his *History of the Franks*.

10. Hymnody

It was in the religious lyric or hymn that Christian poetry was to find its truest expression after a slow emancipation from the classical tradition. Whether the primitive Italian meter, the Saturnian, was quantitative or accentual will probably never be settled. But it is certain that the popular songs of soldier and plebs were composed in the simple trochaic and iambic dimeter with their regular alternation of long and short syllables. Watch the victorious Roman legion of Caesar or Pompey as it comes swinging down the Via Appia singing its marching song. Can we imagine that, as the tramp of the hob-nailed caliga emphasizes every long syllable of the line, the voice fails to correspond with its punch or stress? The impulse must have been irresistible. This was the meter chosen by St. Ambrose, the Bishop of Milan.

11. Saint Ambrose, Father of Hymnody

St. Ambrose knew the power of song. His hymns were to be the songs of the congregation, teaching his people the sublime mysteries of their faith. He wrote the music for them himself. Ambrose did not abandon the classic principle of quantity; but, realizing that artistic sapphics, alcaics, and elegiacs would never lend themselves to popular song, he wisely chose the pulsating beat of the iambic dimeter. It is even possible that he was unconscious of the fact that he was introducing a new element of rhythm into verse. In his four-line strophe metric and rhythmic ictus to a large extent coincide. His hymns had an immediate and lasting success. During the centuries that followed quantity was more and more neglected. In spite of a brief classical revival in the age of Charlemagne purely accentual rhythm prevailed in the eleventh century.

12. *Rhyme*

Rhyme, struggling for recognition in the fifth century as an occasional ornament, was seldom applied to a complete poem before the tenth century. "We can trace it step by step from its uncertain beginnings as assonance in Sedulius till in the later poets of the twelfth and thirteenth centuries, an Aquinas or an Adam of St. Victor, it displayed all its latent capabilities and attained its final glory and perfection, satiating the ear with a richness of melody that was never equalled."¹

13. *The Zenith*

Three principles, then, were at work in the early development of Latin hymnody, the substitution of accent for quantity, the regularity in the number of syllables to the line, and the evolution of vowel assonance into rhyme. At the end of the ninth century an entirely new independent element was introduced by Notker, the Benedictine monk of St. Gall. He substituted phrases of sonorous prose for the inarticulate chant of the alleluia-jubilo sung at the end of the Graduale of the Mass. When these prose phrases, sequences, under the influence of music and the creative power of song, were transformed into verse, the religious lyric reached its highest glory. From the eleventh to the thirteenth century popes and kings and cardinals, bishops and statesmen, humble monks and devout laymen produced a wealth of poems of the highest order. To this age belong the incomparable *Dies Irae*, the tenderly pathetic *Stabat Mater*, and the unrivalled strains of Adam of St. Victor.

The fifty-eight volumes of hymns, published in the monumental *Analecta Hymnica*, give some idea of the amazing

¹ Trench, *Sac. Lat. Poetry*, Introd.

literary activity of the hymn-writers of the Middle Ages. The limitations of this volume oblige us to restrict our selections to the early period of hymnody, from Ambrose, the Father of Latin hymnody, to Fortunatus, with whom medieval hymnody begins.

14. *The Decline*

With the fourteenth century hymnody begins to decline. "Two causes," says Father Britt,¹ "conspired to make Latin hymn-writing a lost art. During the ages when hymnody flourished, men thought in Latin and spoke Latin; for them Latin was a living language fully capable of giving expression to the most subtle and refined thoughts and feelings of the human soul. Fortunately men gloried in their faith and in the external manifestation of it in literature. . . . These conditions obtain no longer. Latin has become a dead language even to scholars, and no one writes poetry in a language which he has learned from books. The second cause of the decline of hymnody was the renaissance. To the humanist no Latin poem was correct that did not measure up to the classical standards of the Augustan Age. Any deviation from this standard was a barbarism." An exaggerated enthusiasm for ancient classical form and meter caused the humanist to abominate the rhythmical poetry of the Middle Ages. Hymnody received its deathblow when, in the revision of the breviary under Pope Urban VIII.² the medieval rhythmical hymns were forced into more classical forms by means of so-called corrections.

In the following selections the original, unrevised texts will be given.

¹ M. Britt, *Hymns of the Breviary and Missal*, p. 23.

² See note on the Revision of the Breviary, p. 424.

CAIUS VETTIUS AQUILINUS JUVENCUS

A. D. 332

THE GOSPEL EPIC

St. Jerome in his *De Viris Illustribus* gives us the earliest reference to this first of all Christian Latin poets: "Juvencus, nobilissimi generis, Hispanus presbyter, quatuor Evangelia hexametris versibus paene ad verbum transferens, quatuor libros composuit, et nonnulla eodem metro ad sacramentorum ordinem pertinentia. Floruit sub Constantino principe." Nothing more than this is known of his personal history.

As he states in his Preface, it was the purpose of Juvencus to present in poetic language the message of Christianity to the pagan world, to substitute the true story of Christ for the pagan fictions of mythology. Native talent and a thorough training in the classics eminently fitted him for the task, and enabled him to become the pioneer in this work and the creator of a poetic language that was to prove the common property of Christian poetry.

His poem follows the Gospel of St. Matthew, supplemented occasionally by the other three when it was found necessary for the fullness of the narrative. The text used by him was the Latin version known as the *Vetus Italica*, which dates back almost to the days of the Apostles; there is evidence, too, that he sometimes consulted the original Greek. Out of reverence for the Sacred Word he seldom allows himself any poetic originality in expanding the text; in fact, brevity and compression are the characteristics of the whole narrative. There is a peculiar charm in the simplicity of the story, so appropriate for the sublime Christ

epic. It was published in A. D. 332, almost a hundred years before St. Jerome completed the Latin Vulgate.

The Gospel Epic was praised and quoted by all the earlier Christian writers, and was used as a textbook in the schools of the Middle Ages. Grammars and dictionaries quoted it as authority with Cicero and Vergil. That the popularity of Juvenecus never waned is evident from the fact that forty manuscript codices of his poem are extant, the oldest dating back to the seventh and eighth centuries, and that twenty-eight editions were printed between 1490 and 1700. ³⁶²⁶

The prosody of the ~~2330~~ hexameter lines is relatively very pure. The rhythm and cadence of the stately, solemn Preface, with which the poem opens, create a distinctly Vergilian atmosphere.

Among the interesting references to Juvenecus in the later writers is the following comment from the pen of Venantius Fortunatus, author of the immortal "Vexilla Regis" and "Pange Lingua":

Primus enim docili distinguens ordine carmen
majestatis opus metri canit arte Juvenecus;
Hinc quoque conspicui radiavit lingua Seduli.

(*Vita Sancti Martini.*)

And Isidore of Seville, enumerating the pagan and Christian books in his library accessible to students, writes in elegiacs:

Perlege facundi studiosum carmen Aviti;
ecce Juvenecus adest Seduliusque tibi;
ambo pares lingua florentes versibus ambo
fonte evangelico pocula larga ferunt.

The complete text of Juvenecus may be found in Volume XIX of the *Patrologia Latina* of the Abbé Migne. It is a reprint of an earlier edition of Juvenecus by the classical

scholar, Faustinus Arevalo, S. J. There is an Introduction (*prolegomena*) of fifty-four columns, containing the historical and literary references to Juvenecus in the writers of the following centuries and their eulogies of his poem, a description of the extant manuscript codices, and a list of the printed editions; this is followed by three hundred columns of text, with criticism of *Lectiones Variantes*, and a rather exhaustive running commentary of notes, grammatical, literary, and exegetical. The average number of lines per column devoted to text, variations, and notes is in the ratio 12: 18: 36.

A critically revised text of the complete poem was also published in Volume XXIV of the *Corpus scriptorum Latinorum ecclesiasticorum Viennense*, by J. Huemer in 1891.¹

The two principal sources of early Christian Latin texts are the monumental *Patrologia Latina* of the Abbe Migne, in 221 quarto volumes, and the *Corpus Scriptorum Ecclesiasticorum Latinorum*, published by the Imperial Academy of Sciences of Vienna. Volume LXI of the latter appeared in 1927.

Migne's *Patrologia* was begun in 1844 and completed in the incredibly short space of eleven years. It was not the purpose of Migne and his collaborators to compare original manuscripts and to publish an entirely new edition of each one of the ecclesiastical authors of the first twelve centuries of the Christian era. Of previously published editions they selected those most worthy in their judgment to form a part of their projected library. By incorporating these editions in one uniform collection, they made accessible and preserved for later generations much of the scholarship of the sixteenth, seventeenth, and eighteenth centuries. With all its merits, so colossal a

¹ For a recent appreciation of Juvenecus, cf. E. K. Rand, *Founders of the Middle Ages*, chap vi.

work, completed in so short a time, necessarily had its defects. To correct these defects the *Corpus Viennense* was begun in 1866. Its scope was to include all the ecclesiastical writers from the beginning up to the seventh century. Its purpose was to reproduce a genuine authentic text of the original, the result of painstaking scholarly investigation and comparison of existing manuscripts. The absence of all notes, however, makes this edition less interesting for the average student.



THE NATIVITY (Doré)

THE PREFACE

Nothing deathless there is in the whole fabric of this universe; neither this sphere nor the kingdoms of men, nor golden Rome, nor sea nor land, nor the fiery stars of the heavens.

For the Creator of the universe has decreed the inevitable time when a final scorching conflagration shall destroy the whole world.

And yet noble achievements and the glory of a virtuous life cause countless men to live in memory for ages, their fame and praises being sung by the poets.

Some the exalted melody flowing from the spring of Smyrna, others the charming sweetness of Mincian Maro, have immortalized.

For the poets too no less a fame is heralded far and wide, which shall endure well-nigh eternal, as long as the ages will run, as long as the spinning pole sweeps round through starry space the lands and seas in their unchanging orbits.

And if poems, that weave lying fables into the deeds of the ancients, have merited so great praise, then our unshaken faith will win for us immortal glory and earn the reward of eternal praise through all the ages.

For my song shall be the life and deeds of Christ, God's gift to mankind, without any falsehood.

Nor need I fear, ^{though} ~~that~~ the earth's conflagration ^{may} ~~will~~ destroy this work; perhaps even it will snatch me from that fire when in flaming clouds shall descend the Judge, who is Christ resplendent, the glory of the Father in heaven.

Come, then, Sanctifying Spirit, be Thou the inspirer of my song, and purify my mind with the clear waters of the sweetly-singing Jordan, that I may worthily sing the praises of Christ.

PRAEFATIO

Immortale nihil mundi compage tenetur,
non orbis, non regnā hōminum, non aurea Roma,
non mare, non tellus, non ignea sidera caeli.

Nam statuit genitor rerū irrevocabile tempus,
quo cunctum torrens rapiat flamma ultima mundum.

Sed tamen innumeros homines sublimia facta
et virtutis honos in tempora longa frequentant;
accūmant quorum famam, laudesque poëtae.
Hos celsi cantus, Smyrnae de fonte fluentes,
10 illos Minciadae celebrat dulcedo Maronis.

Nec minor ipsorum discurrit gloria vatum,
quae manet aeternae similis, dum saecla volabunt
et vertigo poli terras atque aequora circum
aethera sidereum jusso moderamine volvet.

Quod si tam longam meruerunt carmina famam,
quae veterum gestis hominum mendacia nectunt,
nobis certa fides aeternae in saecula laudis
immortale decus tribuet, meritumque rependet.
Nam mihi carmen erit Christi vitalia gesta,
20 divinum populis falsi sine crimine donum.

Nec metus, ut mundi rapiant incendia secum
hoc opus; hoc etenim forsā me subtrahet igni
tunc, cum flammivoma descendet nube coruscans
Judex, altithroni genitoris gloria, Christus.

Ergo, age, sanctificus adsit mihi carminis auctor
Spiritus, et puro mentem riget amne canentis
dulcis Jordanis, ut Christo digna loquamur.

SELECTIONS FROM BOOK I

Herod, the cruel, was King over the Jewish people when Zachary, who observed the commandments of the Lord, was priest of the Temple. It happened now to be his turn according to the established rotation of chosen priests to conduct the services of the Temple. A faithful wife he had, most worthy of such an alliance. Both cherished an equal anxiety for the observance of justice, and the precepts of the law of God kept them attached to each other in mutual love. They had no children, however, though they were well advanced in years; hence this blessing would be all the more welcome now that they had lost hope.

But when Zachary was in his course in the Temple offering incense at the altar, an angel appeared to him descending from the open sky and bringing a message intended for him personally (for all the multitude of the people was at that moment praying outside on bended knee): "May the fear which this dread vision excites in your heart be dispelled by the grace of my joyful words. For the sole Ruler of the universe in His goodness has ordered me to come to you with a message from the high throne of heaven. Your dear spouse shall bear you a son, the glory of whose deeds will be great, and he shall bring much joy to the nations in his nativity; wine he shall never touch; when yet in the womb of his mother he shall be filled with the Holy Ghost. By his teaching he shall convert the greater part of his people to the true path; he shall be the first to recognize his Lord and God, and he shall prepare for Him a perfect people. Remember you shall name him John."

EX LIBRO PRIMO

Zachary in the Temple. (Luke I, 5-18.)

Rex fuit Herodes Judaea in gente cruentus,
sub quo servator justī, templique sacerdos
Zacharias, vicibus cui templum cura tueri
digesto instabat lectorum ex ordine vatum.
Hujus inhaerebat thalamis dignissima conjux.
Cura his ambobus parilis moderaminis aequi,
ambos annexos legis praecepta tenebant.
Nec fuit his soboles, jam tum vergentibus annis,
gratius ut donum jam desperantibus esset.

- 10 Sed cum sorte adytis arisque inferret odores
Zacharias, visus caelo descendere aperto
nuntius, et soli jussas perferre loquelas
(caetera nam foribus tunc plebs astrata rogabat) :

“quem tibi terribilis concussit corde pavorem
visus, eum laeti sermonis gratia placet.

Nam me propitius rerum pater unicus alto
a caeli solio tibi nunc in verba venire
praecipit et cara tibi mox e conjuge natum
promittit, grandis rerum cui gloria restat,

- 20 plurima qui populis nascendo gaudia quaeret;
sobrius aeternum; clausum quem Spiritus ipsis
visceribus matris complebit numine claro.

Istius hic populi partem pleramque docendo
ad verum convertet iter; Dominumque Deumque
continuo primus noscet, plebemque novabit.
Nomine Joannem hunc tu vocitare memento.”

My Soul doth sing exalted praise and gratitude to the Lord of the vast universe. Scarce can my spirit contain such joy, for God hath graciously deigned to exalt my lowliness, and hath willed that all nations and ages henceforth call me blessed. Lo, He hath taken the power from the mighty and crushed the haughty; the lowly poor He hath endowed with lavish abundance.

There in the fullness of time the Virgin is delivered of the first fruit of her womb, and they wrapped the Child in cloths of ancient texture, and a manger served for His hard cradle. Out in the fertile fields shepherds were keeping careful guard over their flocks during the watches of the anxious night, when behold, at God's behest an angel appeared descending from the sky. A sudden dread came upon the shepherds and, trembling with fear, they fell upon the grassy plain. And on their astonished ears these words came from the heavens: "Fear not, ye shepherds, but listen to my words; for to you I bring tidings of great joy. There is born to you a Child from the noble family of David, who is soon to proclaim a light to the nations and a great joy. This sign I shall vouchsafe to you; you shall presently be privileged to see a Child weeping softly in a manger." As he spoke these words he was joined by a multitude of the heavenly hosts, all of them invoking and blessing God. And this song of their blending chorus filled the air: "Due glory be given to the Father in the highest heaven, and on earth a worthy peace attend men that are just." With these words they immediately return to the throne of heaven. The shepherds come with haste and discover the Child in the depths of the manger. Thereupon other shepherds come in increasing numbers, and scatter afar the winged seeds of the fast-flying story. In their wonder they praise God,

Magnificat. (Luke I, 46-53.)

- 96 Magnificas laudes animus, gratesque celebrat
 immensi Domino mundi. Vix gaudia tanta
 spiritus iste capit, quod me dignatus in altum
 erigere ex humili celsam, cunctisque beatam
 gentibus, et saeculis voluit Deus aequus haberi.
 Sustulit ecce thronum saevis, fregitque superbos,
 largifluis humiles opibus ditavit egentes.

Bethlehem. (Luke II, 6-20.)

- 155 Illic virgo novo completo in tempore foetu
 solvitur, et puerum veteri cunabula textu
 involvunt, duroque datur praesepe cubili.
 Circa sollicitae pecorum custodia noctis
 pastores tenuit vigiles per pascua laeta.
- 160 Ecce Dei monitu visus descendere caelo
 nuntius, et subitus terror tremefacta pavore
 prostravit viridi pastorum corpora terrae.
 Talis et attonitis caelo vox missa cucurrit:
 "Ponite terrorem mentis; mea sumite dicta,
 pastores, quibus haec ingentia gaudia porto.
 Nam genitus puer est Davidis origine clara,
 qui populis lucem mox laetitiamque propaget.
 Hoc signum dicam, puerum quod cernere vobis
 jam licet, implentem gracili praesepia voce."
- 170 Talia dicenti junguntur millia plebis
 caelestis, cunctique Deum laudantque rogantque,
 talis et uniti vox agminis aera complet:
 "Gloria supremum comitetur debita Patrem,
 in terris justos homines pax digna sequatur."
 Et simul his dictis caeli secreta revisunt.
 Pastores propere veniunt puerumque jacentem
 praesepis gremio cernunt. Post inde frequentes
 dispergunt late celeris vaga semina famae.

amazed with joy to find that everything is truly happening as foretold in the message they received during the night.

A far-distant nation there is, familiar with the rising sun and trained to observe the rising and the setting of the stars, whose chiefs have borne the name of Magi. Princes chosen from their midst, after weary traveling, at length arrive at Jerusalem. They appear before the King and ask to be told what region in Judea holds in its domain the new-born Child. They claim that in obedience to an inspiration they have come all the way from a bright star's rising to pay their humble worship to the adorable deity that has appeared in the world. The terrified Herod summons the most learned of the seers of Jerusalem, who study the predictions of the ancient prophets, and bids them search all the books of the Law, from which it may be manifest what city is to be the birth-place of Christ, whose coming all the oracles promise.

Then it is revealed that it was decreed that in the city of Bethlehem He is to be born, who in His holy power is to rule His holy people Israel. Herod bids the Persians to continue their journey, and when they have found the Child, to let him know, that he, too, may adore Him. And lo, going before them in the middle of their path, they again behold the star ploughing the ether with flames. Over a roof it stops and points out to them the Child's home bathed in radiance. With a great joy the Magi rejoice and hail the star. And when they saw the Child at the breast of its mother, falling down they prostrate themselves to the earth, and humbly they worship. Their threefold gifts, incense, gold, and myrrh, they then offer to Him that is king and man and God. Dreadful dreams disturb the long night and bid them avoid the cruel tyrant; and so, undiscovered, they return to their native land.

Mirantes laudant, laetantes constupuerunt
omnia nocturnis monitis quod vera recurrant.

The Magi. (Matthew II, 1-13.)

- 224 Gens est ulterior, surgenti conscia soli,
astrorum solers ortusque obitusque notare.
Hujus primores nomen tenuere Magorum.
Hinc lecti proceres Solymos per longa viarum
deveniunt, regemque adeunt, orantque doceri,
230 quae regio imperio puerum Judaea teneret
progenitum; sese stellae fulgentis ab ortu
admonitos venisse viam, quo supplice dextra
exortum terris venerabile numen adorent.
Territus Herodes Solymorum culmina vatum
quique prophetarum veterum praedicta recensent
imperio accitos jubet omnia quaerere legis,
quæis pateat, quæ sint genitalia moenia Christo;
omnia venturum spondent quem oracula vatum.
Tunc manifestatur Bethlehem quod moenibus illum
progigni maneant, cui sacram ducere plebem
240 Israelitarum sancta virtute necesse est.
Tunc jubet Herodes Persas pertendere gressum,
inventumque sibi puerum monstrare colendum.
Ecce iteris medio stellam praecurrere cernunt
suleantem flammis auras, quæ culmine summo
restitit, et pueri lustrata habitacula monstrat.
Gaudia magna Magi gaudent, sidusque salutant;
et postquam puerum videre sub ubere matris,
dejecti prono straverunt corpore terram,
summissique simul quaesunt; tum munera trina,
250 thus, aurum, myrrham regique hominique Deoque
dona dabant. Totam mox horrida somnia noctem
sollicitant, saevumque jubent vitare tyrannum.
Denique diversis Herodis callibus aulam
diffugiunt, patriamque Magi rediere latentes.

Folly it is to watch over talents buried in the depths of the earth; for rust and destroying moths lord it over them, and thieves carry off your hoarded treasures from their dark hiding. Heap up for yourselves treasures in the high heavens; there neither rust nor moths nor quarreling thieves will find them. For where your treasure is hoarded, there also in like bondage will your hearts be.

Look over the rich fields, see how the lilies grow; and yet no toils ever wearied them. Not Solomon himself, when he sat in splendor on the throne of his mighty kingdom, was clothed in a garment of such beauty.

Now if God Himself clothes the smiling green of the shrubs and the fields, destined as they are for the furnace, why is not yours a stronger trust in the Father? Therefore as for food and drink and raiment and all vanities, leave ye the earthly anxiety for them to the unbelieving Gentiles. But do ye rather fitly seek the heavenly kingdom and the justice of God, freely will the rest come to you. Let not tomorrow's abundance be a source of worry to you.

Walk, ye just, through the narrow gate to the heavens. How wide and ample the way which along the left ends its steep path in the darkness of death; yet countless numbers rush over it! But the path of life is blocked by huge rocks, and even exalted virtue guides but few through its difficult ways. But whomsoever of the wicked the smoothness of the way, all too deceitful and seductive and slippery in its dreadful decline, has enticed, them it seizes and rushes forth headlong like a mighty stream or like a swift-footed steed, that has broken and shaken off its bridle, or like a ship driving without pilot over the storm-swept sea.

Sermon on the Mount. (Matthew VI, 19.)

- 611 Vanum est defossis terra invigilare talentis;
 illic aerugo, et tineae dominantur edaces,
 cunctaque deripiunt fures egesta latebris.
 condite thesauros vobis in vertice caeli.
 Non aerugo illos, tineaeve, aut horrida furum
 factio diripiet. Vobis ubi condita res est,
 illic corda etiam simili ditione tenentur.

(Matthew VI, 25.)

- 642 Cernite, per pingues agros ut lilia florent.
 Non ulli tamen iis unquam incubuere labores.
 Nec Salomona illum, cum regni divitis aula
 afflueret, talis contextit gratia vestis.
 Quodsi pratorum, fruticumque virentia laeta
 ipse deus vestit, nostris obnoxia flammis,
 cur vobis potior non est fiducia patris?
 Ergo cibum, potum, vestemque, et inania cuncta,
 650 gentibus infidis terrenam linquite curam.
 Vos potius digne caelestia quaerite regna,
 justitiamque Dei; spontanea caetera current;
 crastina nec vobis curetur copia rerum.

(Matthew VII, 13.)

- 679 Ite per angustam, justi, supra sidera portam.
 680 Quam lata et spatiosa via est, quae limite laevo
 praeruptum convolvit iter caligine mortis,
 innumeraeque illam penetrant per prona catervae!
 Vitalis vastis stipatur semita saxis,
 celsaque vix paucos ducit per scrupula virtus.
 At si quos nimium fallax, illexque malorum
 planities suasit deformi lubrica lapsu,
 arripit hos, pronosque trahit, velut impetus amnis,
 aut alacer sonipes ruptis effrenus habenis,
 aut rectoris egens ventosa per aequora puppis.

SELECTIONS FROM BOOK III

Some time later the disciples asked Him who was the greatest in the kingdom of heaven and by what merits [he had won this distinction]. Then Christ asked a little child to stand in the midst of their assembly, and with gentle voice He gave them this lesson: "Whoever would ascend to a high place in heaven, let him strive to be like this child. It must needs be that temptation to evil prevails in the world, but unhappy that man by whom the temptation cometh. For he that shall deceive one of these little ones, if he be wise, let him tie a millstone round his neck and hurl himself headlong into the depths of the sea. Let not anyone in his pride despise these little ones, for their guardian angels in the heavenly home beyond the stars are ever gazing upon the countenance of the high-throned Creator.

"And if there be any shepherd, that has an hundred sheep browsing in the sheltered pasture, if haply harmless wandering should lead one of them astray from the fold, will he not leave them all and go in search of the one, and examine the paths of the whole forest? And if with much labor he succeeds in finding it, greater is his joy, then, for the lamb that is found than for all the rest of whom none went astray. So, too, the Creator will not suffer one of these little ones to be lost, and He rejoices to have them multiply in His kingdom."

EX LIBRO TERTIO

Scandal. (Matthew XVIII.)

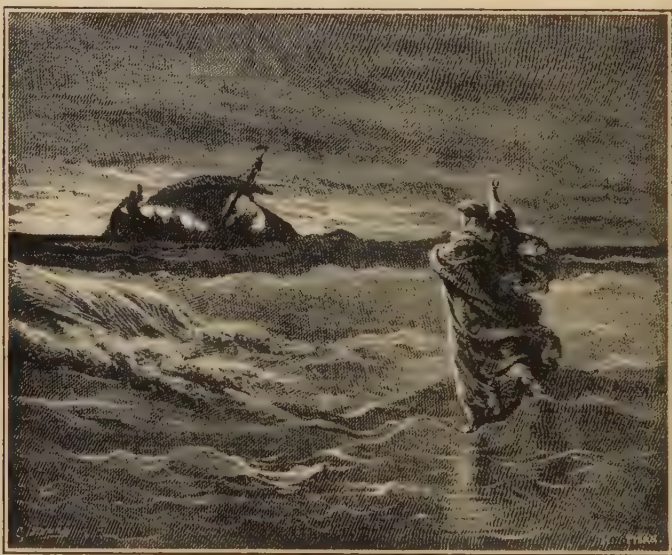
- 396 Discipuli post inde rogant, quis maximus alto
in caeli regno meritis pro qualibus esset?
Tum Christus medio puerum consistere coetu
praecipit, et placido doctor sermone profatur:
400 "Istius en similem pueri se reddere certet,
quisque cupit celsam caeli conscendere sedem.
Erroris laqueos saeculis increescere certum est;
sed tamen infelix, per quem generabitur error;
qui vero e parvis istis deceperit unum,
si sapiat, nectat saxo sua colla molari,
praecipitemque maris sese jaculetur in undas.
Nec quisquam fastu parvos contempserit istos.
Horum custodes caelesti in sede tuentur
altithroni vultum Genitoris sidera supra.
410 Sed, si quis pastor, cui pascua credita tondent
centum balantes, unam quum forte seorsum
nescius error habet, quaesitor deserit omnes
unius et totis lustrat vestigia silvis;
illam si magno possit reperire labore,
laetitia inventae major tum nascitur agnae,
quam pro cunctarum numero quod nulla recessit;
ex istis parvis Genitor sic perdere quemquam
non patitur, gaudetque suis increescere regnis."

Walking on the Waters. (Matthew XIV, 22.)

- 98 Jamque soporata torpebant omnia nocte,
cum puppis medio sulcabat in aequore fluctus
100 jactata adverso surgentis flamine venti.
Ast ubi jam vigilum quarta statione premebat
noctis iter rapidos attollens lucifer ortus,
fluctibus in liquidis sicco vestigia gressu
suspensus carpebat iter—mirabile visu!

Jamque propinquabat puppi, sed nescia nautae
 attoniti tremulo vibrabant corda pavore
 clamoremque simul confusa mente dederunt.
 Tum pavidis Christus loquitur: "Timor omnis abesto,
 credentumque regat vegetans constantia mentem.

110 En ego sum, vestrae doctorem noscite lucis."



CHRIST WALKING UPON THE WATERS (Doré)

Olli confidens respondit talia Petrus:
 "Si tua nos vere dignatur visere virtus,
 me pariter permitte tuo super aequora jussu
 fluctibus in liquidis immersos figere gressus."
 Adnuit his Dominus; navem mox linquere Petrus
 audet et innixus figit vestigia ponto.

Verum ubi tantarum mentem miracula rerum
 terrificant ventique minas crebrescere cernit,
 paulatim cedunt dubio liquefacta timore
 120 quae validum fidei gestabant aequora robur.

Jamque Simon medio submersus corpore clamat:
 "Fluctibus horrendis pereuntem diripe, Christe!"
 Dexterâ confestim protenditur obvia Petro,
 et dubitata fides verbis mulcatur amaris
 ascensaeque rati contraria flamina cedunt.
 Praesentemque Dei subolem stupuere rogantes
 cuncti, navigio socios quos casus habebat.
 Transierat tandem sulcans freta fervida puppis
 optatumque gravis comprehenderat ancora portum.

SELECTION FROM BOOK IV

Death and Resurrection. (Matthew XXVII.)

- 687 Jam medium cursus lucis conscenderat orbem,
 cum subito ex oculis fugit furvisque tenebris
 induitur trepidumque diem sol nocte recondit.
- 690 Ast ubi turbatus nonam transegerat horam
 consternata suo redierunt lumina mundo.
 Et Christus magna Genitorem voce vocabat
 Hebraeae in morem linguae; sed nescia plebes
 Heliam vocitare putat. Tum concitus unus
 cogebat spongo turpi calamoque revincto
 impressum labiis acidum potare saporem.
 Cetera turba furens tali cum voce cachinnat:
 "Spectemus pariter, caelo ne forte remissus
 Helias veniat, celsa qui sede quiescit,
 700 liberet et misero confixum stipite regem."
 Tum clamor Domini magno conamine missus
 aetheriis animam comitem commiscuit auris.
 Scinduntur pariter sancti velamina templi
 carbasaque in geminas partes disrupta dehiscunt,
 et tremebunda omni concussa est pondere tellus,
 desiliuntque suo ruptae de corpore cautes.
 Tum veterum monumenta virum patuere repulsis
 obicibus justaeque animae per membra reversae

- et visi passim populi per moenia late
710 erravere urbis; sic terrent omnia mundum,
militibus primis quatiuntur corda pavore,
dedita qui saevae servabant corpora poenae,
et subolem dixere Dei Christumque fatentur.
E speculis matres miracula tanta tuentur
omnes, obsequium Christo quae ferre solebant.
Jam decedenti vesper succedere soli
cooperat, et procerum solus cum justior audet
corpus ad extremum munus deponere Christi.
Hic ab Arimathia nomen gestabat Ioseph,
720 qui quondam verbis aures praebebat Iesu.
Pilatum tunc iste rogat, sibi cedere membra,
quis nuper tulerat vitam vis horrida poenae.
Concessit praeses et corpus fulgida lino
texta tegunt saxique novo componitur antro.
Limen concludunt immensa volumina petrae;
E speculis servant matres et cuncta tuentur.
Jamque dies rutilo complebat lumine terras,
otia qui semper prisca de lege jubebat,
nulla sed immitis procerum furor otia servat.
730 Conveniunt onerantque simul sic iudicis aures:
“Erroris laqueos justissima poena resolvit.
Nunc meminisse decet, quoniam planus ille solebat
vulgari semper jactans promittere plebi,
e mortis sese tenebris ad lumina vitae
cum trino solis pariter remeare recursu.
Hoc petimus, custos miles nova funera servet,
ne fera discipulis furandi audacia corpus
consurgat turbetque recens insania plebem.”
Et Pilatus ad haec: “Miles permittitur, inquit,
740 servare, ut vultis, corpus tellure sepultum.”
Conveniunt saxique ingentia pondera volvunt,
et limen signis et saxum milite servant.
Sidera jam noctis venturo cedere soli.

incipiunt, tumuli matres tum visere saeptum
concurrunt, motus sed terram protinus omnem
concutit et caelo lapsus descendit aperto
nuntius et saxum tumuli de limine volvit.
Illius et facies splendet ceu fulguris ignis,
et nivis ad speciem lucent velamina vestis.

- 750 Militibus terror sensum discluserat omnem
et jacuere simul ceu fusa cadavera leto.
Ille sed ad matres tali cum voce profatur:
“Vestra pavor nullus quatiens nunc corda fatiget;
nam manifesta fides, sanctum vos quaerere corpus,
quod crucis in ligno scelerata insania fixit.
Surrexit Christus aeternaque lumina vitae
corpore cum sancto devieta morte recepit.
Visere jam vobis licitum est, quod sede sepulchri
nulla istie jaceant, fuerant quae condita membra.
- 760 Dicite praeterea celeri properoque recursu
discipulis, Christum remeasse in luminis oras,
inque Galilaeam laetum praecedere terram.”
His dictis visisque animos perfuderat ardens
laetitia attonitis stupor ancipitique pavore.
Denique praecipiti celebrantes gaudia cursu
talìa discipulis referunt tumulumque relinquunt.
Ecce iteris medio clarus se ostendit Iesus
et fidas matres blandus salvere jubebat.
Occurrunt illae et genibus plantisque prehensis
- 770 Victorem leti pavidae venerantur Iesum.

CYPRIAN OF GAUL FOURTH CENTURY

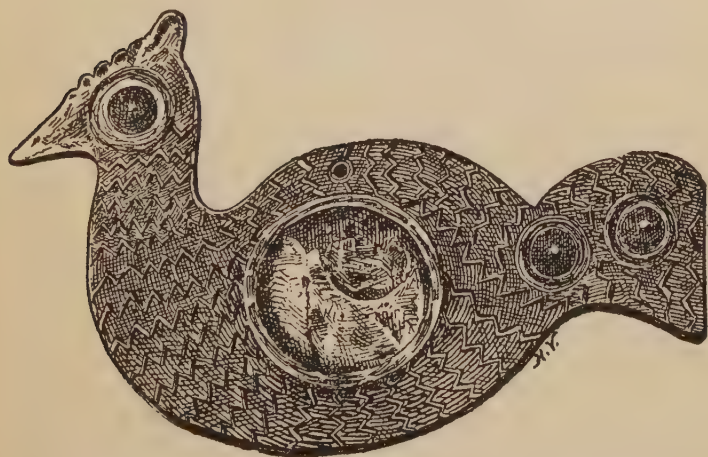
THE HEPTATEUCH

Cyprian, a native of Gaul, is now regarded as the author of the Latin hexameter version of the *Heptateuch*. He wrote at the end of the fourth century. The title *Cypriani heptateuchos* led the later copyists to attribute the poem to St. Cyprian, Patriarch of Carthage, one of the most prominent of the Latin Fathers. It was sometimes credited to Hilary, to Avitus, to Tertullian, and in the *Patrologia* of Migne a large part of the poem is published as an appendix to the work of Juvencus. The success of Juvencus and Cyprian, in the pioneer biblical epics of the New and Old Testaments, inspired a number of writers to develop this rich field of narrative with ever-increasing freedom and originality. Much confusion naturally ensued when in the latter part of the seventh century it became a common practice to copy all the poems of this Biblical cycle into one manuscript codex with nothing to distinguish the end of one text from the beginning of the next beyond the inserted line; e. g., "Hic explicit *Liber Heptateuchos*, incipit Hilarii *Genesis*," (here ends the *Heptateuch* of Cyprian; the *Genesis* of Hilary begins here).

In translating the prose of the *Vetus Itala* into Latin hexameters, Cyprian followed the Sacred Text even more closely than Juvencus. This did not prevent him, however, from following his true poetic instinct in excluding the many strictly liturgical precepts and other material not suited for poetic narrative. Hence we notice that *Genesis* and *Exodus*, so rich in interesting story, comprise 1,500 and 1,333 lines, respectively, whereas *Leviti-*

cus, Numbers, Deuteronomy, Joshua, and Judges contain about one-third of that number.

For the Hebrew canticles occurring in Exodus XV, Numbers XXI, and Deuteronomy XXXIII, he adopted the favorite lyrical measure of Sappho and Catullus, a



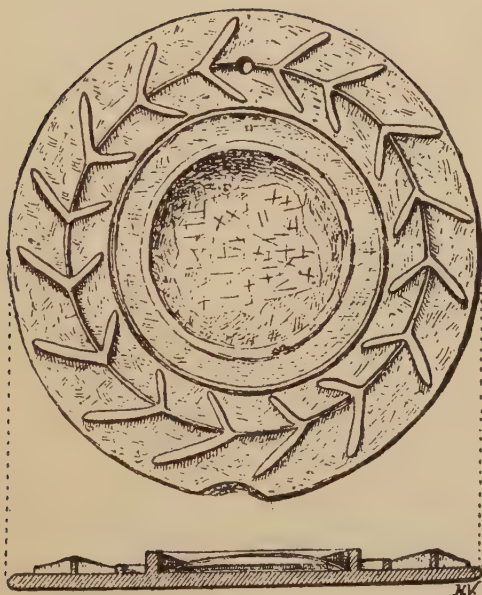
A FOURTH- OR FIFTH-CENTURY EUCHARISTIC ARCA OR PYX, FOUND IN A BYZANTINE TOMB AT OUMM TOUBA NEAR BETHLEHEM IN PALESTINE

happy inspiration that was well executed. Peiper claims that the poet was thoroughly familiar with Vergil, Horace, Lucretius, Juvenal, Ovid, Persius, and Juvenecus, and gives endless citations to prove his claim. Cyprian's prosody, however, is not nearly so exact as that of Juvenecus. Though much of this may be due to the carelessness of later copyists, still there are many flagrant violations showing that the fine distinction of classical Latin between short and long vowels was already disappearing.

As an illustration, observe the shortening of the final *a* in *quarta*, *quinta*, *sexta*, in lines 15, 19 and 21, in the selection on page 39.

From a literary standpoint the *Heptateuch* of Cyprian ranks far below the work of Juvenecus in poetic concept and fluent diction. He has not the same breadth of vocabulary; frequent repetitions of words and phrases produce monotony, and some long passages are very prosy and flat. There are shorter passages of sustained elevation, and individual lines, such as *inspirat brutum divino a pectore pectus* reveal some poetic power. Alliteration is freely used as an embellishment; e. g., I. 30, *dignatus ducere dextra*. This device of the Christian poets is too severely condemned by modern critics. Our literary taste is not that of the ancients. There must have been something peculiarly gratifying in it to the Roman ear; how else can we explain even Cicero's frequent use of it? The student will recall such lines as *vestrae tum religiones viguerunt; vestra vis valuit*. To us this sounds almost humorous, especially if the *u* sound of *v* is used. And yet the Roman orator used this alliteration in his famous apostrophe to the sacred Alban hills, a passage of sustained pathos admired by ancient rhetors and frequently quoted by Quintilian. (Cicero, *Pro Milone*, No. 85.)

The *Heptateuch* was copied by Aldhelm, Bede, Alcuin, and Ethelwulf, and was the source of the Saxon biblical poems. Besides the 5,606 lines of the *Heptateuch*, there are small fragments extant of the other books of the Old Testament. The text here used is taken from Peiper, *Corpus Viennense*, Volume XXIII.



A FOURTH- OR FIFTH-CENTURY EUCHARISTIC ARCA OR PYX, FOUND AT
GEZER IN PALESTINE

These pyxes were made of baked clay, the receptacle in the center being of glass. They were used for the private reservation of the Holy Eucharist. [Read the interesting article on the subject by H. Vincent, O. P., in the *American Ecclesiastical Review*, Vol. 38:389, April, 1908]

SELECTIONS FROM THE BOOK OF GENESIS

In the beginning [i. e., on the first day] the Lord established fixed bounds for the earth and the heaven; for the earth's globe was a shapeless mass and hidden from sight by the waters, and God in His immensity moved over the watery waste, while chaos and thick gloom were darkening the universe. As He bade this gloom to dissipate, His voice rings out from the sky, "Let there be light!" and all things became bright in a joyous world. When the Lord had finished this first day's work, He fixed the whitening pole in the rising clouds, and sweeping coasts are given to the shoreless deep, which now engulfs innumerable streams with their mighty torrents.

The third day revealed the face of the earth in dawning light, and presently the dry land is given its fixed name, earth. Flowering plants spring up on the wind-blown fields, and at the same time fruit-laden branches stretch forth their bending arms.

On the fourth day He creates the moon with the orb of the sun, and fixes the stars that shine with a trembling light. These elements He instituted as signs for the earth beneath to indicate by their separate rising when changes are due in the seasons.

On the fifth day the flowing streams receive their fish, and birds poise their variegated wings in the air. On the sixth day the Father made the slimy serpents with their slippery coils, and caused herds of four-footed cattle to abound over all the fields; and He bade them all to increase in ever-multiplying seed, and to wander and graze in the vast reaches of the earth.

When the power of God had by its fiat created this world, seeing that the earth would be without a master,

EX LIBRO GENESIS

Creation. (Genesis I, 1-28.)

Principio Dominus caelum terramque locavit;
namque erat informis fluctuque abscondita tellus,
immensusque Deus super aequora vasta meabat
dum chaos et nigrae fuscabant cuncta tenebrae;
has dum disjungi jussit, a cardine fatur:
“Lux fiat”! et laeto nituerunt omnia mundo.

Cum Dominus primi compleret facta diei,
condidit albentem nebulis nascentibus axem,
accipit immensus verrantia littora pontus,
10 multiplices rapiens validis cum tractibus amnes.

Tertia lux faciem terrarum fulva retextit.
Arida mox posito narratur nomine terra.
Florida ventosis consurgunt germina campis
pomiferique simul procurvant brachia rami.

Quarta die generat solis cum lampade lunam,
et stellas tremulo radiantes lumine figit.
Haec elementa dedit subjecto insignia mundo,
tempora quae doceant varios mutanda per ortus.

Quinta die accipiunt liquentia flumina pisces
20 et volucres varias suspendunt aere pinnas.
Sexta Pater gelidos in spiras lubricat angues
quadrupedumque greges totos diffundit in agros,
cunctaque multiplici mandavit crescere passim
germine et immensis errare et pascere terris.

Haec ubi constituit divina potentia jussu,
rectorem inspiciens mundanis defore rebus,

He said: "Let us make man a perfect image of ourselves that he may rule over the whole world." And, though He might have formed him by a mere word, He yet deigned to mold him with His right hand, and from His divine breast He breathed life into the lifeless breast of man.

SELECTIONS FROM THE BOOK OF EXODUS

[*With the Red Sea before them and the hosts of Egypt following them, the Jews denounce the folly of their leader, Moses.*]

The prophet, however, was not daunted by the dangerous situation; foreseeing rather what was to come, he speaks as follows: "Stay your anxious fears and be calm, my people; stand by and see what great salvation is coming to you from the starry heavens by the favor of the most-high God. Those whom you see threatening you now in mighty battle columns, you shall after this day behold no more; the hour of death is upon them. For God will humble the proud and subdue them, His destroying sword-hand fighting for you, while you shall hold your peace."

Now the summons of God bade the seer to lift his rod in his outstretched hand and to gaze down upon the Red Sea. When this was duly done, the south wind began to blow powerfully, and continued through all the silent night, drinking up the seething waters and drying up the sea, so that an open pathway offered a safe passage through the midst of the divided sea, for the receding deep had laid bare the thirsting sands. Rapidly the sea drew back, causing its arching wave to stand like a mountain wall on either side of them as they entered the wide gap and passed through the deep.

Pharaoh, following upon their heels with no suspicion of danger, enters and tramps along the roadstead; but the chariots suddenly slacken and groan, and their horses,

haec memorat: "Hominem nostris faciamus in unguem
Vultibus adsimilem, toto quî regnet in orbe."

- Et licet hunc solo posset componere verbo,
30 ipse tamen sancta dignatus ducere dextra
inspirat brutum divino a pectore pectus.

EX LIBRO EXODI

Crossing the Red Sea (Exodus XIV, 13-31.)

- 457 At vates nulla rerum formidine victus
et potius ventura videns haec disserit ore:
"Solvite mordaces curas animosque serenos
460 induite, o socii, rectoque advertite visu
quanta salus vobis celsis referatur ab astris,
sublimi tribuente Deo. Quos agmine denso
cernitis instantes, post hanc invisere lucem
haud licitum est vobis, quos mortis tempus adurget.
Namque Deus celsos bellator dextera pugnat
subjectosque regit, tacita dum stringitis ora. . . ."

- 477 Hinc procerem mandata Dei depromere virgam
protenta jussere manu Rubrumque superne
despectare fretum, quod postquam rite peractum est,
480 Auster ventus adest, totis qui flatibus usus
per tacitam noctem ferventes ebibit undas
siccavitque fretum, medius ut trames apertus
panderet inlaesum patefacto in aequore cursum,
cum bibulis ^qrefugus nudasset pontus harenas.
Ergo ubi festinum pelagus discesserat, illos
curvata in montis faciem circumstetit unda
accepitque sinu patulo misitque per altum.

- Quod licitum credens Pharao, dum comminus instat
ingreditur calcatque salum; sed tarda repente
490 plaustra gemunt totoque in terram pectore proni

floundering heavily on the ground, try in vain to pull the ponderous burdens, sinking knee-deep in the sand; while the chariots, with wheels completely stuck, are unable to move. Then straightway, pale with fear and baffled by the insuperable difficulties, they attempt a hasty flight, and, trying to retrace their course, they goad their horses in futile terror.

In their distress and helplessness a greater and far more terrible disaster overtakes them. For the sea, impatient to dash together the hesitating, separated billows, now joins the parted waters, unites their swelling waves, and drowns all Egypt in the deep. But the Jewish multitude, seeing the drowning bodies, the floating hosts of war, and chariots and arms and whatever missiles were intended to be hurled upon a hated enemy, lifted their eyes and feared God, and with deep feelings of devotion trusted in the might of the Lord, revered His prophet, and sang with loud voice the sweet canticle of Moses:

“Let us sing to the Lord our God, to Him be power and honor and glory.

With wonderful deeds He has glorified Himself; for the swift chariots of the Egyptians, with their yoked horses and mighty hosts, He has overwhelmed in the waves of the Red Sea.

The mighty aid of my salvation has brought His people out of the midst of the deep, my Guardian, my Creator and true salvation.

He is the Lord, He it is that exalteth me; Him will I worship with praise unstinted for He is the Creator of my fathers.

Him will I confess with exalted song who brought the war to an end and overthrew the strong, worthy is He to be called my God.

In the mighty waves He sank their cohorts like stones and heavy lead.

cornipedes genibus nequiquam pondera trudunt,
quae penitus vineto nequibant axe moveri.
Illicet exsanguis immensaque compede vineti
festinam temptare fugam rursumque reverti
nitentes vano stimulant terrore jugales.
Hic aliud majus miseris multoque tremendum
ingeritur magis et sensus adfligit inertes.
Namque fretum dubios solitum conlidere fluctus
discretas conjunxit aquas undasque tumentes
500 miscuit et totam fundo demersit Aegyptum.
At Judaea cohors fluitantia corpora cernens
hostili de parte virum currusque natantes
armaque et obliquum quidquid torquetur in hostem,
suscepit timuitque Deum sensuque fideli
credidit imperio Domini vatemque sacravit,
cantica dum psallit Moysetis dulcia verbis;

Canticle of Moses. (Exodus XV.)

“Cantemus Domino Deoque nostro,
cui gloria cum honore pollens
sese magnificis decorat actis,
510 dum currus celeres Aegyptiorum
junctis equitibus gravique turba
rubri marmoris enecat fluentis.
Adjutor validus meae salutis
plebem de medio tulit profundo,
custos et genitor salusque vera.
hic est, hic Dominus meus et altor!
Ipsum conspicua sacrabo laude,
qui est progenitor mei parentis.
Ipsum vocibus arduis fatebor.
520 Qui bellum tulit obruitque fortes,
dignus nomine quo Deus vocatur.
Saxis adsimiles gravique plumbo

The King of the Nile assembling his hosts for battle to share in the plunder, sang threateningly; and while he unsheathed his sword for our throats and clashed his naked steel, he sang: "I will seize them in their flight, I will divide the plunder and overwhelm them in defeat; and with the glory of a celebrated war I shall claim the well-earned palm."

While thus he speaks and trusts his power, he is preparing disaster for all his people.

None is like to Thee, my Creator, unparalleled in deeds, Lord of Lords, a mighty help Thou hast given Thy people; the nations of the Philistines fear it, and Edom and Moab fear it; the Chanaan people tremble in fear of their destruction till Thy people, redeemed unto Thee, Thy inheritance through endless victories, shall scale the high mountain sacred to God."

These lines the matrons chanted mid the clapping of the crowd, repeating the words and melody as they were dictated by the sister of the prophet; for they were straightway made bold when they saw the hosts of the wicked Pharaoh overthrown. Through devious ways they march to the regions that formerly were called Sur; and parched with thirst, they toil through the hot sands. On the third day the torch of the sun scorches them with even more burning rays.

The Ten Commandments

I am the Lord who, delivering thee from hazard, brought thee out of the land of Egypt and bade thee to stay the severe labor thy condition of bondage imposed upon thee. None but Me shall thy heart worship; thou shalt not make for thyself any idols, nor shalt thou serve

- vastis fluctibus abdidit cohortes,
 quas rex Niliacus in arma cogens
 praedae participes minax canebat,
 nostris dum jugulis recludit enses
 et strictum rotat excutitque ferrum,
 dicens: 'Corripiens eos fugaces,
 praedam partiar obruamque victos
 530 et cum gloria nobilis duelli
 quaesitam meritis tenebo palmam.'
 Haec dum commemorat sibi que fedit,
 cunctis perniciem suis paravit.
 Nullus est similis tibi, creator,
 factis maxime, principumque princeps,
 ingens subsidium tuis dedisti,
 gentes quod metuunt Philistinorum,
 Edones etiam Moabitaeque.
 Quorum perniciem tremunt Chananni,
 540 donec hic populus tibi redemptus
 montem conspicuum Deoque sanctum
 scandat perpetuis heres tropaeis."

Haec paribus iterata modis plaudente corona
 cantarunt matres, vatis dictante sorore,
 ilicet intrepidi postquam Pharaonis iniqui
 subversam videre manum. Per devia tendunt,
 quae Surum sunt dicta prius, siccumque per aestum
 arentes trivere dies; quos lumine trino
 fervidiore coma torrebat lampada solis.

The Decalogue. (Exodus XX, 1-18.)

- 754 Ille ego sum Dominus, qui te discrimine privans
 Aegypti de terra tuli durumque laborem,
 servilis quem cura dabat, desistere jussi.
 Me tantum tua corda colant, neque idola pangas
 ulla tibi fictumque deum subnixus adores;

any false god and adore him. Thou shalt not regard as gods either the stars that shine in the heaven, or anything that you behold with equal wonder on earth, or that the blue depths of the sea conceal. I am a jealous Lord, visiting due punishment upon fathers and their children unto the fourth generation. Very merciful, too, bestowing grander and greater things upon the deserving just, who hold fast to my commandments in the depths of their hearts and willingly obey them.

Do thou revere the name of thy God, and thou, with thy children and thy slaves, observe the holy Sabbath, gladly laying aside all labor as often as this day returns to the earth. In twice three days the Lord made whatever lives on earth, in sky, or swelling sea; on the seventh, having perfected the sum of His works, He rested. Henceforth this day shall be a holy day; henceforth it shall ever be rigorously and respectfully sanctified to the Lord that bestoweth it. Son, give honor to thy father, to thy parents, that thou mayest on earth be of long life which the mighty God from His throne of power shall prolong. Love not adulterers, nor slay any man; take no oath, foully perjuring thyself; commit no theft, nor as false witness protect with deceit anyone at strife. Withhold thy mind and thy gaze from another's wife, and shrink from whatever thy conscience warns thee is not thine own.

numina nec credas, quae sunt inlustria caelo
sidera, vel quidquam in terris mirere perinde,
vel quod glauca tegunt fluitantis marmora ponti.
Sum Dominus zelans, peccatis congrua reddens
in patres prolemque dehinc quae quarta creatur;
764 misericors multum, majora et grandia reddens
quae iusti meruere viri, qui corde sub imo
amplexi mea jussa tenent et mente sequuntur.

Tu nomen venerare Dei, tu sabbata festa
cum natis servisque cole totumque laborem
pone libens, quotiens mundo lux illa recursat.
Bis ternis Dominus fecit quaecumque diebus
in terris caeloque vegent pontoque tument;
septima perfecto virtutum fine quievit;
hinc festus viget ille dies, hinc semper acerbus,
774 semper honoratus domino indulgente sacratur.
Honorem da, nate, tuis genitoribus, ut sis
Perpetuae in terris vitae, quam prorogat ingens
ingenti de sede Deus, ne dilige moechas,
neve hominem perime, nec sacramenta sinistre
perjurans perhibe; furtum ne feceris ullum,
neve malus testis jurgantem fraude tuere.
Conjuge ab alterius animum vultumque coherce
et quidquid non esse tuum mens admonet, horre.

LACTANTIUS

A. D. 250-320 (?)

THE PHOENIX

^{baptised} Caelius Firmianus Lactantius, the "Christian Cicero" (born A. D. 284) was always regarded as the author of this unusual poem. Modern criticism, for a time, rejected this tradition, but recent research has again established his claim. The original fable of the mythical king of birds is charmingly told. His home is far away at the gates of the sun. Every¹⁰⁰⁰ year he journeys to the Arabian desert, builds a nest of scented twigs and aromatic herbs, and dies in its flames only to rise again in new strength and glory from his ashes. The story itself is an ancient pagan myth, but an entirely new interpretation is given. The Phoenix is made the symbol of immortality and the resurrection, and as such it was immediately appropriated by Christian art. The poet's clear praise of virginity, a new concept for paganism, and the joy in death where true happiness begins, are a refutation of the claim that a pagan author composed the poem. Lactantius undoubtedly received the inspiration for his Christian poem from Tertullian and Clement of Rome, where the story, though still pagan, is used to illustrate the doctrine of the resurrection of the body.

The origin of the myth is to be found in ancient Persian and Sanskrit literature. Herodotus (484 B. C.) brought the story from Egypt to Greece. His version of the story, stripped of all the familiar features, is given in Harper's *Classical Antiquities* under "Phoenix." Through him, probably, it reached Rome, where it was always very popular. Ovid is the first to give it the familiar poetic turn in his *Metamorphoses* XV, line 392 sq. We find it again in the *Annals of Tacitus*, VI, 28, and in Pliny's



THE PHOENIX

Natural History, X, 2, 3. Claudian, who is often called the last of the classic Latin poets, wrote a poetic version of the story that was obviously modeled upon the poem of Lactantius, though he was not able fully to efface the Christian coloring.

Cynewulf translated the *Phoenix* of Lactantius into Anglo-Saxon. (Cf. Cook and Tinker, "Select Translations from Old-English Poetry." Translating the Anglo-Saxon of Cynewulf into modern English, they have given us a somewhat free translation of Lactantius. In the same book may be found other Old-English poems derived from the early Christian Latin poets.)

Lactantius embraced Christianity in mature life. He has not the solidity and depth, nor the intimate knowledge of Scripture of a Jerome, Ambrose, or Augustine, but in formal grace and classic elegance of expression he is unsurpassed. Mackail gives the following appreciation of Lactantius: "His greatest work, the seven books of the *Institutes of Divinity*, was published a few years before the victory of Constantine over Maxentius. . . . It is an able exposition of Christian doctrine in a style, which for eloquence, copiousness, and refinement is in the most striking contrast to the wretched prose produced by contemporary pagan writers. The influence of Cicero is obvious and avowed throughout; but the references in the work show the author to have been familiar with the whole range of the Latin classics, poets as well as prose writers. Ennius, the comedians and satirists, Vergil and Horace, are cited frequently. . . . The elegiac piece, *De Ave Phoenixe*, is written in accurate and graceful couplets, which are quite in accord with the admiration Lactantius expresses for Ovid. It is perhaps the earliest instance outside the field of prose, of the truce or coalition which was slowly forming itself between the new religion and the old culture. Beyond a certain faint and impalpable mysticism,

which hints at the legend of the Phoenix as symbolical of the Resurrection, there is nothing in the poem which is distinctively Christian. Phoebus and the lyre of Cyllene are invoked, as they might be by a pagan poet. But the language is from beginning to end full of Christian, or at least scriptural, reminiscences, which could only be possible to a writer familiar with the psalter." Latin Literature, page 258.

The text with grammatical and other notes may be found in Lemaire, *Poetae Latini Minores*, Volume II, 349, and in the *Corpus Viennense* XXVII, 135.

THE PHOENIX

There is a happy region far away in the farthest East, where the gateway of the eternal heaven's dome stands wide open. It is not, however, near the sun's summer or winter starting point, but where he pours the light of day from his vernal chariot. There a plain, with neither rising hill nor yawning valley, spreads out its wide expanse; by full twelve ells that region overtops the mountains that are reputed high among us.

Here is the grove of the sun, a densely planted woodland, glorying in perpetual foliage. When the heavens were ablaze with the fires of Phaeton, that region was un-



HIEROGLYPHIC PHOENIX
OR BENNU

touched by the flames; and when the billows of the deluge covered the earth, it rose above the waters of Deucalion. No wane diseases or sickly old age, no cruel death or harrowing fear exist there; no monstrous crime or mad desire of wealth, no hatred and rage flushed with the lust of slaughter. Bitter grief is absent and poverty clad in rags, and sleepless anxiety and ravening hunger. No storm ever rages there, nor violent fearful winds, nor does the hoarfrost cover the earth with its icy dew; no cloud stretches its fleecy covering over this plain, nor does murky rain fall from the sky.

But in the middle (of this grove) there is a fountain, which they call "living"; it is clear and gentle and abounding with sweet waters. Welling forth once every month, this fountain irrigates all the grove twelve times with its waters. Here a species of tree, rising with lofty trunk, produces mellow fruit that never falls to the ground. This grove, this woodland, a solitary bird, the phoenix, inhabits, solitary, but it lives rejuvenated in its own death. It is the

DE AVE PHOENICE

Est locus in primo felix oriente remotus,
qua patet aeterni maxima porta poli,
nec tamen aestivos hiemisque propinquus ad ortus,
sed qua sol verno fundit ab axe diem.

Illic planities tractus diffundit apertos,
nec tumulus creseit nec cava vallis hiat,
sed nostros montes, quorum juga celsa putantur,
per bis sex ulnas eminet ille locus.

10 Hic Solis nemus est et consitus arbore multa
lucus, perpetuae frondis honore virens.

Cum Phaethonteis flagrasset ab ignibus axis,
ille locus flammis inviolatus erat,
et cum diluvium mersisset fluctibus orbem,
Deucalioneas exsuperavit aquas.

Non huc exsanguis morbi, non aegra senectus,
nec mors crudelis nec metus asper adest,
nec scelus infandum nec opum vesana cupido
aut ira aut ardens caedis amore furor;

20 luctus acerbis abest et egestas obsita pannis
et curae insomnes et violenta famēs.

Non ibi tempestas nec vis furit horrida venti
nec gelido terram rore pruina tegit,
nulla super campos tendit sua vellera nubes,
nec cadit ex alto turbidus umor aquae.

Sed fons in medio est, quem vivum nomine dicunt,
perspicuus, lenis, dulcibus uber aquis,
qui semel erumpens per singula tempora mensum
duodecies undis inrigat omne nemus.

honorable attendant of Phoebus, paying him homage and devotion, for this is the task its loyal nature enjoins. When at its first rising the saffron morn grows red, when it puts to flight the stars with its rosy light, then the bird thrice four times sips water from the living stream. Then it rises aloft and perches upon the highest branch of the lofty tree that towers singly over the whole grove; and there facing toward the rising of the nascent Phoebus, it waits in expectation for his beams and rising splendor. But when the sun has thrown open the doors of the burnished gate, and when the trembling beam of his first ray leaps forth, then the bird begins to pour out the strains of its sacred song and to hail the new light with wondrous voice; neither the notes of the nightingale can rival that song, nor the flute of the Muses with Cyrrhaean strains; not even the dying swan can match it, nor the melodious strings of Mercury's lyre. When Phoebus has guided his steeds out into the open sky of heaven and in steady advance has displayed his whole orb, then the bird applauds with thrice repeated flapping of wings, and having thrice worshipped its radiant lord, it is silent.

The fast-flying hours, too, it proclaims with indescribable melody by day and by night, for it is lord of the woodland and venerable priest of the grove, who alone is admitted to thy secrets, O Phoebus. When it has now accomplished the thousand years of its life, and length of days has made it a burden to itself, in order to renew the age that has glided by in the revolving years, it flees from its charming home and familiar grove. And when the desire of being reborn prompts it to leave the sacred spot, it seeks this world where death holds sway. Full of years, it now directs its flight to Syria, for whose ancient name of Phoenicia it is responsible; through pathless, deserted lands it searches the desolate forests for a grove concealed in a sequestered glen. Next it chooses a lofty palm with crest reaching to

- 30 Hic genus arboreum procero stipite surgens
 non lapsura solo mitia poma gerit.
- Hoe nemus, hos lucos avis incolit unica Phoenix,
 unica sed vivit morte refecta sua.
- Paret et obsequitur Phoebo memoranda satelles;
 hoc natura parens munus habere dedit.
- Lutea cum primum surgens Aurora rubescit,
 cum primum rosea sidera luce fugat,
- ter quater illa pias immergit corpus in undas,
 ter quater e vivo gurgite libat aquam.
- 40 Tollitur ac summo considit in arboris altae
 vertice, quae totum despicit una nemus,
 et conversa novos Phoebi nascentis ad ortus
 expectat radios et jubar exoriens.
- Atque ubi Sol pepulit fulgentis limina portae
 et primi emicuit luminis aura levis,
 incipit illa sacri modulamina fundere cantus
 et mira lucem voce ciere novam,
- quam nec aedoniae voces nec tibia possit
 musica Cyrrhaeis adsimulare modis,
- sed neque olor moriens imitari posse putetur
50 nec Cylleneae fila canora lyrae.
- Postquam Phoebus equos in aperta effudit Olympi
 atque orbem totum protulit usque means,
 illa ter alarum repetito verbere plaudit
 igniferumque caput ter venerata silet.
- Atque eadem celeres etiam discriminat horas
 innarrabilibus nocte dieque sonis,
- antistes luci nemorumque verenda sacerdos
 et sola arcanis conscia, Phoebe, tuis.

the heavens, whose Greek name of phoenix is derived from the bird. Here no living, hurtful creature can intrude, or slimy serpent or any bird of prey. Aeolus confines the



PTOLEMAIC PHOENIX

winds in his hanging caverns; otherwise they might disturb the calm blue sky with their bluster, or the scattered mists of the air, condensed by the south wind into a cloud, might arrest the rays of the sun and so be a hindrance to the bird. Then it builds itself a nest or a tomb; for it perishes in order to live, and yet it produces itself. From the fragrant forest it gathers aromatic spices, such as the Assyrian and the thrifty Arab collect, such as the nations of dwarf-land or India garner, or the Sabeian land nurtures on her soft bosom. Cinnamon also it heaps up here, and the aroma of the scented amomum, and balsam with various leaves.

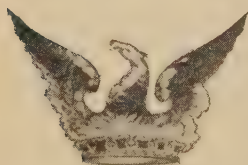
- Quae postquam vitae jam mille peregerit annos
60 ac se reddiderint tempora longa gravem,
ut reparet lapsum spatiis vergentibus aevum,
adsuetum nemoris dulce cubile fugit.
- Cumque renascendi studio loca sancta reliquit,
tunc petit hunc orbem, mors ubi regna tenet.
- Dirigit in Syriam celeres longaeva volatus,
Phoenicen nomen cui dedit ipsa vetus,
secretosque petit deserta per avia lucos,
sicubi per saltus silva remota latet.
- Tum legit aerio sublimem vertice palmam,
70 quae Graium Phoenix ex ave nomen habet,
in quam nulla nocens animans prorepere possit,
lubricus aut serpens aut avis ulla rapax.
- Tum ventos claudit pendentibus Aeolus antris,
ne violent flabris aera purpureum,
neu concreta noto nubes per inania caeli
submoveat radios solis et obsit avi.
- Construit inde sibi seu nidum sive sepulchrum;
nam perit ut vivat, se tamen ipsa creat.
- Colligit hinc sucos et odores divite silva
80 quos legit Assyrius, quos opulentus Arabs,
quos aut Pygmeae gentes aut India carpit
aut molli generat terra Sabaea sinu.
- Cinnamon hinc auramque procul spirantis amomi
congerit et mixto balsama cum folio;
non casiae mitis nec olentis vimen acanthi
nec turis lacrimae guttaque pinguis abest.
- His addit teneras nardi pubentis aristas
et sociam myrrhae vim, panacea, tuam.

Neither the twig of the mild cassia nor of the fragrant acanthus is forgotten, nor the tears and the rich-scented drop of frankincense. To these it adds tender ears of the luxuriant spikenard and thy fragrance too, panacea, blending with myrrh. On the finished nest it immediately places its body now ready for the transformation, and arranges its shriveled limbs upon the deathbed. With its beak it scatters juices around and upon its limbs, being about to die with its own funeral rites. Amidst various perfumes it now yields up its life, never fearing the trust of so precious a deposit. In the meantime the body, destroyed by death, which proves the source of life, grows hot, and the heat itself produces a flame, conceiving the fire from the far-off luminary of the heavens; fiercely the fire rages till the burned-out body crumbles into ashes. These ashes nature fuses together, as it were, into a mass, producing a shape resembling a seed. From this an animal is said to arise without limbs at first, which changes into a worm of milk-white color. It increases vastly in size while sleeping an appointed time, and shapes itself into the appearance of a well rounded egg. Even as caterpillars in the fields, when they are fastened by a thread to a stone, are wont to be changed into a butterfly, so too the phoenix, breaking through its shell, comes forth in the form and shape it had of old. No food is appointed for it in our world, nor is the task of feeding the fledgling allotted to anyone. It sips the delicate ambrosial dews that fall from the heavens. These it gathers; with these the bird is nourished in the midst of fragrant odors until it has acquired its mature stature.

But when it begins to be reinvigorated with its ancient youth, it flies forth to return to its native abode. First, however, it wraps in an ointment of balsam and myrrh and distilled frankincense all the remains of its own body, and

- Protinus instructo corpus mutabile nido
90 vitalique toro membra vieta locat.
Ore dehinc sucos membris circumque supraque
 inicit exsequiis immoritura suis.
Tunc inter varios animam commendat odores,
 depositi tanti nec timet illa fidem.
Interea corpus genitali morte peremptum
 aestuat et flammam parturit ipse calor
aetherioque procul de lumine concepit ignem;
 flagrat et ambustum solvitur in cineres.
Quos velut in massam cineres natura coactos
100 conflat, et effectum seminis instar habet.
Hinc animal primum sine membris fertur oriri,
 sed fertur vermi lacteus esse color.
Crescit in immensum sopitus tempore certo
 seque ovi teretis colligit in speciem.
Ac velut agrestes, cum filo ad saxa tenentur,
 mutari tineae papilione solent,
inde reformatur qualis fuit ante figura
 et Phoenix ruptis pullulat exuviis.
Non illi cibus est nostro concessus in orbe
110 nec cuiquam implumem pascere cura subest.
Ambrosios libat caelesti nectare rores,
 stellifero tenues qui cecidere polo.
Hos legit, his alitur mediis in odoribus ales,
 donec maturam proferat effigiem.
Ast ubi primaeva coepit florere juventa,
 evolat ad patrias jam reditura domus.
Ante tamen proprio quidquid de corpore restat
 ossaque vel cineres exuviasque suas

the bones or ashes and relics of itself, and with reverent mouth molds them into a ball. Carrying this with its claws, it speeds to the City of the Sun [Heliopolis], and there, tarrying at the altar, offers it up in the sacred temple. Now the bird presents itself as an object of wonder and veneration; for wonderful is its beauty, unrivaled its charm. First of all, its color is like the brilliant hue of the rind of the pomegranate when ripened in the sign of the Crab [midsummer], or of the leaves which the poppy displays in the fields when Flora spreads her mantle of blushing red over the earth. Such is the brilliant robe of its shoulders and comely breast; such, too, the luster of the head and throat and back. Its long tail is adorned with yellow gold that is shot with spots of blushing purple. A bright iridescence illumines the tips of its wing feathers,



MEDIEVAL PHOENIX

as the rainbow is accustomed to paint the upper fringes of a cloud. Its beak of pure horn is a wonderful white with a gleam of green emerald that flashes like a jewel when opened. Its eyes are large; you could imagine them two sapphires from whose center brilliant fire flashes. To its head of reddish gold is fitted a high radiant crest resembling the glory of the crown of Phoebus. Scales cover the thighs that shimmer with yellow gold, but the claws are painted with the tints of the rose. Its form appears to blend the figure of the peacock with the painted bird of Phasis [the pheasant].

The winged creature which is produced in the land of the Arabians, be it beast or bird [the ostrich] can scarcely equal its size. It is not, however, slow, as other birds are whose body increases their weight and retards their movements; but it is nimble and swift, full of royal grace [in its motion], for such is always its carriage in the sight of

- 120 unguine balsameo myrrhaque et ture soluto
condit et in formam conglobat ore pio.
Quam pedibus gestans contendit Solis ad urbem
inque ara residens promit in aede sacra.
Mirandam sese praestat praebetque verendam;
tantus avi decor est, tantus abundat honor.
Principio color est, quali sub sidere Canceri
mitia quod corium punica grana tegit,
qualis inest foliis quae fert agreste papaver,
cum pandit vestes Flora rubente solo.
Hoc humeri pectusque decens velamine fulget,
130 hoc caput, hoc cervix summaque terga nitent.
Caudaque porrigitur fulvo distincta metallo,
in ejus maculis purpura mixta rubet.
Alarum pennas insignit desuper iris,
pingere ceu nubem desuper alta solet.
Albicat insignis mixto viridante zmaragdo
et puro cornu gemmea cuspis hiat.
Ingentes oculi, credas geminos hyacinthos,
quorum de medio lucida flamma micat.
Aptata est rutilo capiti radiata corona
140 Phoebei referens verticis alta decus.
Crura tegunt squamae fulvo distincta metallo
ast ungues roseo tinguit honore color.
Effigies inter pavonis mixta figuram
cernitur et pictam Phasidis inter avem.
Magnitiem terris Arabum quae gignitur ales
vix aequare potest, seu fera seu sit aves.
Non tamen est tarda ut volucres quae corpore magno
incessus pigros per grave pondus habent,

men. All Egypt comes hither to behold this marvelous vision, and the exulting crowd salutes the extraordinary bird. Straightway they chisel its image out of the consecrated marble, and mark both the event and the day with a new title. Every variety of winged creatures assembles there, forgetting all thought of prey, forgetting all fear. Attended by a chorus of birds it flies through the sky, and all the flock accompanies it, rejoicing in their sacred privilege. After it has arrived at the regions of the pure ether, presently it returns; and then again lives secluded in its own domain.

Ah, bird of happy destiny and lot, for God has granted it to generate itself. Whether male or female or neither or both, happy indeed, since it knows no fetters of sensual love. Death is its joy; its only pleasure is death; to be able to be born it yearns first to die. It is its own son, its father, its heir; it is ever its own mother, ever its own babe. Its very self, and yet not the same self, wins eternal life through the boon of death.

- sed levis ac velox, regali plena decore;
150 talis in aspectu se tenet usque hominum.
Huc venit Aegyptus tanti ad miracula visus
et raram volucrem turba salutat ovans.
Protinus exsculpunt sacrato in marmore formam
et titulo signant remque diemque novo.
Contrahit in coetum sese genus omne volantum
nec praedae memor est ulla nec ulla metus.
Alituum stipata choro volat illa per altum
turbaque prosequitur munere laeta pio.
Sed postquam puri pervenit ad aetheris auras,
160 mox redit; illa suis conditur inde locis.
At fortunatae sortis filique volucrem,
cui de se nasci praestitit ipse deus!
Femina sit vel mas, seu neutrum, seu sit utrumque,
felix, quae Veneris foedera nulla colit.
Mors illi Venus est, sola est in morte voluptas;
ut possit nasci, appetit ante mori.
Ipsa sibi proles, suus est pater et suus heres,
nutrix ipsa sui, semper alumna sibi.
Ipsa quidem, sed non eadem, quae est ipsa, nec ipsa
est,
170 aeternam vitam mortis adepta bono.

UNKNOWN POET OF THE FOURTH CENTURY

SODOM. THE PROPHET JONAS

The two poems, "De Sodoma" and "De Jona," were formerly ascribed to Cyprian of Gaul, and sometimes to Tertullian. Modern critics hold that both were written by the same author, that both are fragments of a larger work, and that they probably antedate even Cyprian. Peiper (Corp. Vien. XXIII) says: "Quae adjunximus carmina de Sodoma et de Jona postquam diu hesitavi, num ejusdem Cypriani essent, nunc non esse pro certo affirmaverim; namque a Cypriani et sermone et arte versuum condendorum plane abhorrent; in utroque longe superior est Cyprianus, qui ubi liberius tractandi venia data est, nullam admittit obscuritatem nullisque difficultatibus impeditos versiculos decurrere jubet. Sodomae vero et Jonae auctor minus est elegans minusque dilucidus, neque quae sunt obscura apud eum, a narrationis sacrae difficultatibus veniam habent, sed distorto ingenio auctoris omnia debentur." No other critics agree with him in this estimate of the poet's inferiority to Cyprian; they blame the mutilated manuscripts for most of the obscurities.

It is conjectured that the original was a poem on the justice of God, and that the two fragments, of 166 and 105 lines respectively, illustrated God's treatment of the unrepentant and repentant sinners. The contrasting of these two events was common at an early date. We read in St. Augustine: "Advertat quemadmodum peccatores Deus non solum iratus, verum etiam miseratus, evertat. Evertuntur enim peccatores duobus modis, aut sicut Sodomitae, ut pro peccatis suis ipsi homines puniantur, aut sicut Ninivitae, ut ipsa hominum peccata paenitendo destruantur" (*De Civitate Dei*, 21, 24).

The first poem, "De Sodoma," gives an account of the destruction of Sodom and Gomorrah, of the punishment of Lot's wife; and a vivid description of the Dead Sea. In the second poem, "De Jona," the first five lines serve to link it up with the first; the appalling destruction of the city, the solitary pillar of salt, the Dead Sea apples—all these are direct references to the "De Sodoma." Besides, poetic language, graphic description, and liveliness of action in both poems point to a common author.

Manitius surmises that we have here fragments of a whole cycle of biblical poems in which a poem "De Diluvio" precedes the "De Sodoma." He bases his surmise on the otherwise inartistic abruptness of the opening lines and on the unexpected reference to the Deluge. The "De Sodoma" begins as follows:

Jam deus omnipotens primaevi crimina saeculi
vindice diluvio cunctis aboleverat undis.

Both poems show considerable freedom and originality in the development of the biblical material. The description of the Dead Sea in the "De Sodoma," and of the storm in the "De Jona" illustrate the author's style.

Notice the unusual boldness in word formation, e. g., *semiperemptus*, *squamigeram*, *fluctifragus*, *velificans*; the alliteration in the line *adclinant laterum leves libramine lembos*; the leonine rhyme in *sternitur aequoris unda, resolvitur aetheris umbra*; and the numerous instances of word painting.

The text of the poems is printed in the *Corpus Viennense XXIII*, and in Migne's *Patrologia*, Vol. II, under "Tertulian." The manuscript codices are all in a wretched condition. The editor of the *Patrologia* concludes with the remark: "Here ends the editor's effort to restore a wretchedly mutilated manuscript; it is the best he could do."

SELECTION FROM THE POEM "SODOM"

Gone are the people of Sodom, gone is the splendor of the wicked city, gone every haughty home with its master. All that region is a vast funeral pile; here ashes in their appalling horror, there ruins in whitening mold mark the spot of the conflagration. No one vainly toils to plow the soil that is black as pitch. Gone is that earlier beauty which Lot saw spread out before him when, on separating from his uncle, he chose the rich fields. Even when some but partially destroyed acres attempt a gladdening harvest of autumn, the choicest pears and Persian peaches make fair promises to the eye until they are plucked, for as soon as it is touched the deceptive fruit crumbles into dust. Dead as all things are in sky and on land, so too the sea is lifeless; the quiet of that silent sea is the quiet of death; a sea that never with panting breath gives life to any waves, that never moans even under its native southern breeze, that fails to produce from its depths any breed of scale-bearing fishes, or such as are clothed in thin hides or shells, or such as quiver within the walls of their folding valves.

There only bitumen, the ashes of a burned-out sea, deceives with its natural product which a boiling heat beneath the stagnant surface mingles with a seething mass of sulphur and brine, and molds with the mud into a pitch of the sea. The slimy ooze of the burned sea in due time lazily comes to the surface, and over the inky waters a film of foam is woven. To this place they come who trade in this product of the sea. They tilt their craft with ballast on the sides to teach the scum to rise in the tube that is merely dipped into the water. For it will rise of itself and flow to the edge of the motionless boat, and it will yield a juice of great price. . . .

Behold, another portent of that sea's disaster is observed.

EX CARMINE "DE SODOMA"

- 127 Nusquam sunt Sodomi, nusquam illie impia lucent
moenia, cum dominis domus omnis inhospita nusquam.
Tota rogos regio est; hinc atro horrore favillae
- 130 hincque situ cano cineres incendia signant.
Nullus arat frustra piceas fuligine glebas.
Occidit illa prior species, quam prospiciens Loth
discretus patruo dites delegerat agros.
Semiperempta etiam si qua illie jugera laetas
Autumni conantur opes, facile optima sese
promittunt oculis pira, persica et omnia mela,
donec carpantur; nam protinus indice tacta
solvitur in cineres vacui fallacia pomi.
Sic igitur caelo pariter terraque sepultis
- 140 nec mare vivit ibi; mors est maris illa quieti,
quod nullos animat per anhela volumina fluctus,
quodque etiam patrio nunquam suspirat ab austro,
quodque caret proferre aliquam de gurgite gentem
squamigeram levique cute vel cortice saeptam
vel crispam conchae et duplici compagine clausam.

- Solum illie propria mentitur fruge bitumen,
exusti fuligo maris, quod vividus ardor
subter stagna coquens de sulphuris et salis aestu
temperat inque picem dat terrae adhaerere marinam.
- 150 Invehitur proprio cum tempore pingue crematae
virus aquae spumisque cutis super aequora nigra
textitur. Adpellunt, queis est ea captio mercis;
adelinant laterum leves libramine lembos
ut semel impositam doceant conscendere venam;
nam se sponte levans adnabit inertis ad ora
navigii, pretiumque dabit . . .
Ecce aliud monstrum pelagi de clade notatur;

Everything floats there unwillingly, for the natural inclination given to objects about to sink is lost. Finally, if you press down into the water the flame-bearing nozzle of a lamp, whence the fire draws its life, the flame peak will act as a sail and if the flame is quenched, the broken instrument of light will sink under the waters.

These are the punishments of Sodom and Gomorrah, blazoned through the ages for wicked nations. Those whose obdurate hearts have forsaken the fear of God, they will teach respect for the laws that come from above and to lift their eyes to the one Lord of the world.

THE PROPHET JONAS

After Sodom and Gomorrah, a destruction enduring for all ages, after fires of punishment attested by moldering ruins, after a growth of fruit borne only to mock the eye, after the death of sea and brine involved in one common fate, while a solitary human relic still perpetuates the penalty in her corporeal change, a city, Ninevah by name, well-nigh brought down upon herself another deluge of fire from 'above, so great was her iniquity. For what fear is there in perverted minds? When error holds sway all proofs of punishment are generally futile.

Still the almighty Lord, ever kind and patient of our waywardness and slow to punish, will launch no shaft of punishment without first warning us and knocking at our hearts, inspiring His prophesying seers with words of awe. For the Lord had bidden Jonas to announce destruction to the Ninevites for their sins; but, remembering that God spares the humble and remits the threatened punishment to the penitent, and that He is ever accessible to the good, the prophet was loth to comply lest he preach in vain if a peaceful outcome should attend his threats. His counsel presently is flight; as though it were possible to fly from God and escape the Lord's right hand, for in His hand the

cuncta illie invita natant; natura recessit
 mergendis data corporibus; si denique testae
 160 luciferam narem insistes, qua spiritus igni est,
 velificabit apex flammae; si flamma perempta est
 ibit subter aquas adstructio naufraga lucis.

Hae Sodomum et Gomorum signatae in saecula poenae
 gentibus injustis, queis corda eedura timorem
 deseruere Dei, de caelo jura vereri,
 inque unum rerum dominum curare docebunt.

DE JONA PROPHETA

Post Sodomum et Gomorum viventia funera in aevum
 et cinerum senio signata incendia poenae;
 et frustra solis oculis nascentia poma;
 et pariter facti mortem maris et salis illie;
 si quis homo est poenam mutato corpore servans;
 paene alios ignis superi decusserat imbres
 urbs, erat [ut] justī transgressio, Ninive dicta.
 Nam quis subversae mentis metus? omnia vulgo
 poenarum documenta vacant, ubi possidet error.

10 At bonus et nostri patiens et plectere serus
 omnipotens dominus nullam jaculabitur iram,
 ni prius admoneat durataque pectora pulset,
 praesagos agitans augusta mente prophetas.

Namque Ninivum meritis mandarāt Ionam
 praefari exitium dominus; sed conscius ille
 parcere subjectis et dicta cedere poena
 supplicibus facilemque bonis cessabat obire,
 ne vanum caneret cessura pace minarum.
 Mox fuga consilium; si qua est tamen ista facultas
 20 evitare deum dominique evadere dextram,
 qua subter totus trepidans compescitur orbis,

whole world is held in check and trembles. Or is there any reason why the prophet should from a saintly heart draw this conclusion?

Opposite the shores of the Cilicians, on the lip of the beach, far-famed for its safe harbor, a city is poised (washed by the sea); Joppe its name. Thence, therefore, speeding in a ship, Jonas embarks for Tarsus, and God suffers his deed; nor is it strange if, fleeing from the Lord upon the land, he should find Him on the sea. For a tiny cloud, with the storm's brood rife, suddenly obscured the sky with a sulphurous fleece; gradually it becomes a dense mass extending over the sky, and with a train of darkness it hides the blinded day. The sea becomes a mirror of the sky; an inky blackness dyes the waves all around; the upper air rushes down in darkness, and the sea begins to swell. When clouds and billows meet, no middle space remains, for the bluster of the winds blends all in one mad whirl. Against the renegade Jonas all this united frenzy rages; one lone ship the prize for sea and sky. Tossed hither and thither, every beam trembles beneath successive blows of breaker waves; and underneath, the ship's spinal length of keel staggers; her sailyards creak, and shrieking disaster threatens from on high. The tree-like mast itself, fearing to be riven, bends to the gale.

Meanwhile with groans and cries the sailor crew tries every means to save the ship and their very lives. The tardy coils they pass from hand to hand to lash the fore-sail boom; the tiller's struggles they attempt to check, or with breasts opposed prevent its recoiling swing. Some, taking turns, bale out the reeking mass of sea within; others seize the wares and cargo and cast them overboard, hoping thus with losses to avert the danger. At every crash of the billows their piteous cries are heard. They stretch their hands to the idols of their gods, gods that are vain; for the wild sea and sky do not fear them, but rather

an ratio est, quod agit sancto de corde prophetes?

- Litoris in labio, portu celeberrima fido,
 urbs oras Cilicum contra libatur Ioppe. (libratur?)
 Inde igitur Tarsos properus rate scandit Ionas:
 ejusdem fert acta deus; nec denique mirum,
 si dominum in terris fugiens invenit in undis.
 Parvula nam subito maculaverat aera nubes
 vellere sulpureo de semine conscia venti,
 30 paulatimque globus pariter cum sole cohaesit, +
 Fit speculum caeli pelagus; niger ambitus undas
 inficit, in tenebras ruit aether et mare surgit,
 nec quicquam medium est fluctus dum nubila tangunt,
 gloria ventorum quos omnis turbine miscet.
 Diversus furor in profugum frendebat Ionam;
 una ratis certamen erat caeloque fretoque;
 tunditur hinc illine, tremit omnis silva sub ictu
 fluctifrago, subter concussa est spina carinae,
 40 palpitat antemna, stridens labor horret ab alto,
 ipsa etiam infringi dubitans inflectitur arbor.

Nauticus interea gemitus voxque omnia temptat
 pro rate proque anima; spiras mandare morantes,
 oblaqueare mitram, clavorum stringere nisus
 atque reluctantes impellere pectore giros.

- Pars maris interni putidum grave odore vicissim
 egerit, at rapiunt pars merces atque onus omne
 praecipitant certantque pericula vincere damnis.
 Sunt miserae voces ad singula fragmina ponti.
 50 Expanduntque manus nullorum ad numina divum,

sweep them from the poop and drown them in the angry whirlpool.

Unconscious of all this, the culprit was sleeping beneath the hollow of the poop, snoring loudly with wide dilated nostril, even then in his sleep seeing the form of his Lord. As he lay wrapped in peaceful slumber and unconcerned in his repose, the pilot, that guides the wave-cleaving prow, shook him and thus accosted him: "Why in such a crisis dost thou dream unconcerned, and in so wild a storm keep thyself aloof? See, the waves are overwhelming us; our only hope is in the gods. Thou too, whoever thy god may be, make vows, pour out thy prayers, and with bent knee thy country's deity appease."

Then they decide to discover by casting lots who the guilty one is, who the cause of the storm; and the lot points to Jonas only too truthfully. Then they question him: "Who on earth art thou, whence, from what nation and people hailest thou?" He avows that he is a loyal though over-timid servant of the God that laid the foundations of the earth and flooded the seas. A renegade from Him he confesses to be, and states his reasons. With fear they are all paralyzed. "Why, then, thy guilt on us? What fate is next in store for us? By what deed shall we pacify the seas?" For ever more and more the savage waves were swelling. Then the Lord's prophet by the prompting of the Holy Spirit says: "Behold in me the tempest, in me the cause of nature's universal frenzy; against me your storming winds and swelling seas; on my account firm land is far away while death is near, and hope in God there is none. Then headlong pitch me, the cause, into the sea, and lighten your ship by casting this mighty burden, a willing victim, into the deep." But they strove in vain to turn the ship's course homeward. The helm refused to turn, the sailyard's stiffened poise would not relax. Then at last they cried to the Lord: "For one soul's sake do not deliver us

quos maris et caeli vis non timet; haut minus illos
puppibus abstrusos irato turbine mergunt.

Nescius haec reus ipse cavo sub fornice puppis
stertens inflata resonabat nare soporem.

Jam tunc in somno domini formando figuram,
hunc simul undisequae cogit qui munia prorae,
pace soporatum placidaque quiete superbum
increpat impulsans: "Quid" ait, "discrimine in isto
somnia more capis tantoque in turbine ponti

60 solus habes? en unda operit, spes unica divum est,
tu quoque, quisquis tibi deus est, dic vota precesque
indigetans patrium supplex inflectito numen."

Sic tum quis culpa propior, quis causa procellae,
discere sorte placet, nec sors mentitur Ionam.
Tunc rogitant: "Quis et unde hominum, quis denique
rerum,

quo populo, qua sede cluens?" Famulum ille fatetur
praetimidum fidumque dei, qui sustulit alte
caelum, qui terram posuit quique aequora fudit;
ipsius et sese profugum causasque revelat.

70 Deriguere metu: "Quid nos igitur tibi culpa?
Quid fore nunc, quonam placabimus aequora pacto?"
Namque magis multoque magis freta saeva tumbant.
(Tum domini vates ingestu spiritus infit:)

"En ego tempestas, ego tota insania mundi;
in me," inquit, "vobis aether ruit et mare surgit;
in me terra procul, mors proxima, nulla dei spes.
Quin date praecipitem causam navemque levantes;
unum onus hoc magnum pelago jaectate volentem."

Ast illi frustra nituntur vertere cursum
80 in reditum; nec clavus enim torquere sinebat,
dura nec antemnae mutari libra volebat.

Postremo ad dominum: "Ne nos in mortis hiatum

to death, nor judge us guilty of innocent blood, since thus Thy right hand leads us."

Then suddenly, rising up from the lowest depths, a whale, unfolding his monstrous hulk of body scaly with shells, was lashing the waves around him while all the sea was convulsed. Starting eagerly for his prey, as it was hurled from the high poop, he greedily with slimy jaws sucks it in, receiving the living feast into his long belly, thus swallowing with the man the rage of sky and sea. Now the waves of the sea are smoothed and the darkness of the sky is dispelled; both winds and billows are restored to a friendly mood. And as the placid keel is tracing a secure path, a foamy trail glistens in the sea-green furrow. The sailors joyfully worship the Lord and offer Him sacrifice of thanks; and ship and prophet speed along the deep. For the prophet Jonas too, embarked in quite a different craft, is speeding on. The ship cuts through the waves; but beneath the lowest waves Jonas is borne along, the monster's living breath sustaining him. Surrounded by water, he is yet untouched by it; in the very midst of the sea, and yet beyond its reach; mid half-consumed flesh and corpses in decay, while yet alive, learning the process of his dissolution; destined in days to come to be a symbol of his Lord, he became the glorification not of death but of resurrection.

unam animam propter dederis, nec sanguine justi
respersisse velis, si sic tua dextera ducit.”

- Jamque illic imo exoriens de gurgite cetus,
squamosum et conchis evolvens corporis agmen,
urguebat proprios concusso marmore fluctus,
praedam sponte petens, quam celsae puppis ab arce
provolventem avide limosis faucibus hausit,
90 viventemque dapem longam percepit in alvum,
cumque viro caeli rabiem pelagique voravit.
Sternitur aequoris unda, resolvitur aetheris umbra;
hinc fluctus, illinc flatu redduntur amici,
securamque viam placida signante carina
spumea caeruleo candent vestigia sulco.
Nautae tunc dominum lacti venerantur eique
sacrificant grates; fertur ratis et vates alvo:
navigat et vates alio susceptus Ionas.
Navigium fluctus secat, et sub fluctibus imis
100 Ionas defertur, anima spirante ferina,
conclusus neque tinctus aquis, maris intimus exter,
inter semesas carnes resolutaque putri
corpora digestu jam jam sua funera discens;
in signum sed enim domini quandoque futurum
non erat exitii, set caeli gloria factus.

APPENDIX TO THE POEM "DE JONA PROPHETA"

As an example of the variations in the different manuscripts the following from Migne's *Patrologia* may be compared with the text of Peiper (*Corpus Viennense*) given on the preceding page:

- 85 Jamque illic imo exoriens de gurgite cetus,
 squamosum e conchis evolvere corporis agmen,
 urgebat proprios concusso marmore fluctus,
 sponte sua praedam rapiens quam puppis ab arce
 provolutatam limosis faucibus hausit,
 90 viventemque dapem longam percepit in alvum,
 cumque viro coeli rabiem pelagique voravit.
 Sternitur aequoris unda, resolvitur aetheris umbra;
 hinc fluctus, illine flatus redduntur amici,
 securamque viam placida signante carina
 candida coeruleo florent vestigia sulco.
 Nautae tum domino laeti venerando timorem
 sacrificant grates . . . [lacuna]
 navigat et vates alio susceptus Ionas
 navigio fluctumque secat sub fluctibus imis,
 100 Sisara* velificans, anima inspirata ferina,
 conclusus, neque tinctus aquis, maris intimus exter,
 inter semesas classes resolutaque corpora putri
 digesta, sua jam vel va . . . funera discens.
 In signum sed enim Domini quandoque futurus,
 non erat exitio, sed coeli gloria factus.

*Note: sisara, probably for viscera.

PUBLILIUS OPTATIANUS PORPHYRIUS

A. D. 326

THE BOOK OF PANEGYRICS

A freak production of the Latin muse is the *Liber Panegyricus of Porphyrius*. There were precedents for his trick poems in the aberrations of some of the Greek Alexandrian poets, and many Latin writers, both pagan and Christian, imitated him, but none can compare with this eccentric genius. The *Carmina Porfirii*, edit. E. Kluge, in the Biblioth. Teubneriana, Leipzig, 1926, prints twenty-six of his poems. They are also published in Migne, Vol. XIX, p. 395. Some of these are "picture poems," representing an altar, a spreading palm, a water organ and so forth; but the masterpiece of ingenious dexterity in the manipulation of quantitative hexameters are his elaborations of acrostic, mesostic, and telestic, and many other wizard combinations, all in one and the same poem. The best known of these, though one of the simplest in structure, is the famous "Chi-Rho," illustrated on the next page. (Figure I.) The Teubner text reads as follows:

Sancte, decus mundi ac rerum summa salutis,
lux pia terrarum, te solo principe saeculis
inmensum gaudere bonis datur. aurea venit
summo missa deo fuis, pater alme, tyrannis
iustitia in terras et gloria candida veri,
teque duce mage grata fides et iura renata,
totaque percussis ingenti mole tyrannis
aspera vis posita est belli. res Italia iure
sceptra dabit populis. voto pius orbis Eoi,
Auguste, invictas mundi transibis in oras,
teque suplex totis ducibus stipata Syene
orat iura, cupit lucis sibi gaudia nostrae,
optat, amat. fallax, en, perfida tela fugarum
Parthus deposuit; ruit oris undique rubri
litoris aethereo e nutu certamine amoris
Medus; Arabs mox omnis ovat laudare, serene,
oris lustra tui, dat veris, sancte, tropaeis
haec, mage felices titulos, ut vincas amore

aurea perpetuo restaurans saecula mundo.
 Indus et Aurorae miles, quos flumine Nilus
 tangit fecundis venturus frugifer undis,
 orantes pia iura petent; gens nobilis ortu
 Aethiopes cuncti parent; optataque mundo
 tempora laeta dedit nobis felicitas aevi.
 en! suplices Persae iura sibi regia nolunt,
 te dominum malunt, fusi tua semper adorant
 ora, suis cupiunt totis tibi cedere regnis.
 tu pius et iusti vere memor, inclyte, laetis
 da responsa! bono semper mitissimus orbis
 impertire tuum clementer et addito numen!
 sint mage felices, pariter quos, alme, tuere,
 et reparata iugans maesti divortia mundi,
 orbes iunge pares; det leges Roma volentis
 principe te in populos miti felicius aevo
 omnia laetentur florentibus aurea rebus.

The poem consists of thirty-five hexameter lines, each line having thirty-five letters. The central vertical line with its loop forms the Greek letter Rho (P); the two diagonals form a Chi (X). The Chi and the superimposed Rho constitute the monogram of Christ, an early Christian symbol. The content of the whole poem is paraphrased in the lines of the "Chi-Rho," viz.:

Summi Dei auxilio nutuque perpetuo tutus
 Orbem totum pacavit trucidatis tyrannis
 Constantinus pius et aeternus imperator
 Reparator orbis.

"The pious and eternal emperor, Constantine, preserved by the aid and unchanging will of God, has destroyed all tyrants and brought peace to the world, thereby renewing the face of the earth."

Sancte tui vatis Caesar miserere serenus!
 Auguste omnipotens, almo mortalia cuncta
 numine laetificans nobis ad gaudia nomen,
 Constantine, tuum fecundi carminis ex hoc
 te duce det Musas. nam tristis cura recusat
 egregios actus. iam sedent crimina Parcae!
 tunc melius dominum et vox secura sonabit,
 virtutum rector! potuit vix pangere versu
 ista modo, et maesto sic saltem dicere vati
 vix mihi Calliope pavitanti conscia nutu
 adnuat, ausa precem vatisque edicere fata

SANCTE DECVSMVNDIA CRERVMSVMMASALVTIS
 LVXPIATERRARVMTESOLOPRINCIPESAECCLIS
 IMMENSVMGAVDEREBONISDATVRAVREAVENIT
 SVMMOMISSADEOFVSI SPATERALMETYRANNIS
 IVSTITIAINTERRASETGLORIAACANDIDAVERI
 TEQVEDVCEMAGEGRATAFIDESE TIVRA RENATA
 TOTAQV EPERCVLSIS INGENTIMOLETYRANNIS
 ASPERA VISPPOSITAES TBELLIRESI TALAI VRE
 SCEPTRADABITPOPVLI SVOTOPIV SORBISEOI
 AVGVSTEIN VICTASMVNDITRANSIBISINORAS
 TEQVESVPLEX TOTISDV CIBVSSTIPATASYENE
 ORATIVRACVPITLVCI SSIBIGAVDIANOSTRAE
 OPTATAMATFALLAXENPERFIDATELAFVGARVM
 PARTHVSDEPOSV ITRVITORISVNDIQVERVBRI
 LITORISAETHERIO ENVTVCERTAMINEAMORIS
 MEDVSARABSMOXOMNISOVATLAVDARESERENI
 ORISLVSTRATVIDAT VERISSANCTETROPAEIS
 HAECMAGEFELICESTITVLOSVINCASVTAMORE
 AVREAPERPETVORESTAVRANSSAECVLAMVND
 INDVSETAVRORAEMILESQVOSFLVMINENILVS
 TANGITFE CVNDISVENTVRVSFRVGIFERVNDIS
 ORANTESPIAIVRAPETENTGENSNOBILISORTV
 AETHIOPE SCVNCTIPARENTOPTATAQVEMVNDI
 TEMPORALAETADEDITNOBISFELICIVSAEVVM
 ENSVPLICESPERSAEIVRASIBIREGIANOLVNT
 TEDOMINVM MALVNTFVSITVASEM PERADORANT
 ORASVISCVPIVNTTOTISTIBICEDERERERE GNIS
 TVPIVSETTIVSTIVEREMEMORINCLYTELAETIS
 DARESPONSABONASEM PERMITISSIMVSORBIS
 IMPERTIRETVVMCLEMENTERETADDITONVMEN
 SINTMAGEFELICESPARITERQVOSALMETVERE
 ETR EPARATAIVGANSMAESTIDIVORTIAMVNDI
 ORBESIVNGEPARESDE TLEGESROMAVOLENTIS
 PRINCIPETEINPOPVLOS MITIFELICIVSAEVO
 OMNIALAETENTVRFLOR ENTIBVSAVREAREBVS

SANCTETVIVATISCAESARMISERERESERENVVS
 AVGVSTEOMNIPOTENSALMOMORTALIACVNCTA
 NVMINELAETIFICANSNOBISADGAVDIANOMEN
 CONSTANTINETVVMFECVNDICARMINISEXHOC
 TEDVCEDETMVSASNAMTRISTISCVRARECVSAT
 EGREGIOSACTVSIAMSEEDENTCRIMINAPARCAE
 TVNCMELIVSDOMINVMTVOXSECVRASONABIT
 VIRTVTVMRECTORPOTVITVIXPANGEREVERSV
 ISTAMODOETMOESTOSICSAITEMDICEREVATI
 VIXMIHICALLIOPEPAVITANTICONSCIANTVT
 ADN VITAVSAPRECEMVATISQVEEDICEREFATA
 TRISTIASIGNATOPARTESVTTLIMITECLAUDA
 IVREPARICARMENMEDIISVTCONSONAINOMNI
 SITNOTAPRIMASVIETSITPARSEXTIMATALIS
 CEVMEDIAEPRIMISOC CVRRENSAPTIVSISTIC
 ADLATERVMFINESETPARSQVAEDIVIDITORS
 EMEDIOCAPVTESSEQVEATVERSVQVEREFERRE
 SANCTETVIVATISCAESARMISERERESERENVVS
 ALMESALVSORBISROMAEDECVSINCLYTEFAMA
 REMELIORPIETATEPARRENSADMARTIAVICTOR
 MITIORADVENIAMPERMVLCENSASPERALEGVM
 IVSTITIAAETERNAEVIRESETGLORIASAECL
 SPESDATAPLENABONISETFELIXCOPIAREBVS
 EXIMIVMCOLOVMENVETERVMVIRTUTEFIDEQVE
 ROMAEMAGNEPARENSARMISCIVILIBVSVLTOR
 ETSVMMILAVSGRATADEIMENSCLARASVPERNE
 REBVSMISSASALVSPERTEPAXOPTIMEDVCTOR
 ETBELLISSECVRAQVIESSANCTAOMNIAPERTE
 SOLISIVRASVISFIDISSIMADEXTRAMARITIS
 ETSOCIALEIVGVMPRAEBETCONSORTIAVITAE
 RESPICEMEFALSODECRIMINEMAXIMERECTOR
 EXVLISAFFLICTVMPOENANAMCETERACAVSAE
 NVNCOBIECTAMIHIVENIAVENERABILENVMEN
 VINCEPIAETSOLITOSVPERANSFATALIANVT
 SANCTETVIVATISCAESARMISERERESERENVVS

FIGURE II

tristia, signato partes ut limite claudat
 iure pari carmen, mediis ut consona in omni
 sit nota prima sui, et sit pars extrema talis
 ceu media, e primis occurrens aptius istis
 ad laterum fines et pars, quae dividit, orsa
 e medio, caput esse queat versuque referre:
 "Sancte, tui vatis, Caesar, miserere serenus!"
 alme, salus orbis, Romae decus, inclyte fama,
 re melior, pietate parens, ad Martia victor,
 mitior ad veniam, permulcens aspera legum
 iustitia, aeternae vires et gloria saeculi,
 spes data plena bonis et felix copia rebus,
 eximium columen veterum virtute fideque,
 Romae magne parens, armis civilibus ultor,
 et summi laus grata dei, mens clara, superne
 rebus missa salus, per te pax, optime ductor,
 et bellis secura quies, sancta omnia per te.
 solis jura suis fidissima dextra maritis
 et sociale iugum praebet, consortia vitae.
 respice me falso de crimine, maxime rector,
 exulis afflictum poena, nam cetera causae
 nunc objecta mihi venia venerabile numen,
 vince pia et solito superans fatalia nutu
 sancte, tui vatis, Caesar, miserere serenus!

In this poem the petition, stated in lines 1, 18 and 35, is repeated in the acrostic, mesostic, and telestic. The other line is given in four symmetrical segments. The *versus intexti* read as follows:

Sancte, tui vatis, Caesar, miserere serenus.
 Aurea sic mundo disponas saecula toto.

"Piously have mercy on your bard, exalted Caësar. Thus may you diffuse a golden age throughout the whole world."

In some of the more elaborate poems the simple acrostic, mesostic, and telestic are replaced by an almost bewildering maze of complicated figures, a complete poem woven into another poem. In two of them the *versus intexti*, if read in the Greek equivalent of the Latin letters, will spell in Homeric hexameters a blessing of Christ on the pious Constantine. Another poem, while not an acrostic, is nevertheless so intricate, so unusual, and so striking that to leave

the *Liber Panegyricus* without mentioning it would cause the student to miss a real curiosity. It is another song of praise addressed to Constantine.

- 1 Alme decus mundi summum, rector pius orbis,
- 2 Auguste, invicta populos virtute gubernans,
- 3 Justitia imperium, nationum Constantine
- 4 Effrenatarum moderamine pacificator,
- 5 Quem divus genuit Constantius induperator,
- 6 Aurea Romanis propagans saecula nato,
- 7 Heu nimis ad caelum properans, ni linqueret ille
- 8 Aeternum auxilium, invictum justumque piumque,
- 9 Alme pater patriae, nobis te maxime Caesar,
- 10 Ausoniae decus, o lux pia Romulidum.
- 11 Est placitum superis tunc haec in gaudia mundi
- 12 Perpetuis bene sic partiri munera saeculis.
- 13 Sidera dant patri et patris imperium,
- 14 Sancte, tibi, magna data tu lux aurea Romae.
- 15 Ista canit ruris tibi vates ardua metra.

Versus Recurrentes

- 9 Caesar maxime, te nobis, patriae pater alme,
- 10 Romulidum pia lux, o decus Ausoniae,
- 11 Mundi gaudia in haec tunc superis placitum est.
- 12 Imperium patris et (patri dant sidera) saeculis
- 13 Munera partiri sic bene perpetuis,
- 14 Romae aurea lux tu data magnae. Tibi, sancte,
- 15 Metra ardua vates tibi ruris canit ista.

Scholion.—Line 1, all words of two syllables. Line 2, all words of three syllables. Line 3, all words of four syllables. Line 4, all words of five syllables. Line 5, rhopalios (Keulenvers) ; i. e., words of one, two, three, four, and five syllables, in regular sequence. Line 7, all the parts of speech, each occurring once ; interjection, adverb, preposition, noun, participle, conjunction, verb, and pro-

noun. Line 8, all words may be considered as nominative or accusative or vocative, or may be changed to genitive of description, dative of purpose, or ablative of means. Line 9, read from left to right is a hexameter, and from right to left is a hexameter. Line 10, read from left to right is a pentameter, and reversed is a pentameter. Line 11, read from left to right is a hexameter, and reversed is a pentameter. Lines 12 and 13 form an elegiac distich; read backwards they form the same. Lines 14 and 15 read from left to right form hexameters, and when reversed they scan as Sotadean verses.



THE LABARUM

The Labarum, Constantine's military standard, consisted of a long spear and crossbar overlaid with gold. The Roman eagle was replaced by a wreath of gold and precious stones encircling the monogram of Christ (Chi-Rho). The square purple banner bore the Greek inscription "In this thou shalt conquer." The medallions on the staff represent the emperor and his family.

FALTONIA PROBA

A. D. 355

THE VERGILIAN CENTO

The Latin word *cento*, *centonis*, means a patch; applied to a poem, it means a patchwork, a kind of crazy quilt. A Vergilian cento, then, is a poem in which every line consists of two sections taken from different lines of Vergil's works. Sometimes a whole line is quoted; but more than one line, or splitting a line into three sections, was considered less perfect form.

There were many Vergilian centos, both pagan and Christian, in the early centuries. Even Homer was at times mutilated. The best-preserved of the Christian centos is that of a convert from paganism, Faltonia Proba. Her grandfather, her father, and one of her sons held the position of consul in Rome (A. D. 310, 322 and 391, respectively.) Her husband was the Proconsul, Adelphus. The poem tells the story of the creation, the fall of our first parents, the Deluge, then the events of Our Lord's infancy, the storm at sea, the entry into Jerusalem, the Passion, Resurrection, and Ascension.

St. Jerome condemns the cento emphatically, and Pope St. Gelasius placed it on the list of apocryphal writings. Isidorus expresses the attitude of the Church in the following: "*Cujus quidem non miramur studium, sed laudamus ingenium*". With its artificial limitations the cento necessarily had to offend. Though Vergil's diction is of the widest scope, still it was inevitable that it would prove wholly inadequate to express the new Christian message. Accuracy of dogmatic expression is out of the question, proper names are completely absent, apparently appropriate and innocent phrases give offense when their orig-

inal setting is recalled; in fact, the Biblical story acquires an entirely new coloring and the content of the poem is intelligible only to the initiated.

The poem's chief claim upon our attention is the evidence it affords of Roman society's interest in Christian poetry, and of the extraordinary influence of Vergil on its development. A recent commentator says that, to execute that task, Proba must have known most of Vergil by heart.

Three other Christian centos, in a still more fragmentary condition, have come down to us. In spite of the condemnation of the Fathers, Proba's poem enjoyed great popularity in the Middle Ages. It is listed in the library catalogues of many monasteries, and copies of it are found in the oldest MSS. The text, 694 lines, may be found in the *Corpus Viennense XVI*, 513, in Migne XIX, and in *Poetae Latini Minores*, Lemaire.

Source References for the Lines on Opposite Page

- 346 Aeneid IX, 107 / Georgics I, 61
 347 Aeneid VIII, 591 / Aeneid XII, 166
 348 Aeneid VI, 812 / Aeneid V, 344
 349 Aeneid VII, 661 / Aeneid II, 560
 350 Georgics IV, 548 / Aeneid VIII, 528
 351 Aeneid II, 694
 352 Aeneid IX, 659 / Aeneid I, 594
 353 Aeneid V, 532 / Aeneid XII, 700
 354 Aeneid II, 309 / Aeneid XII, 225
 355 Aeneid XII, 226 / Aeneid III, 173
 356 Aeneid I, 710 / Aeneid V, 647
 357 Aeneid IV, 196 / Aeneid V, 207 (X, 799)
 358 Aeneid VII, 392 / Aeneid VIII, 464
 359 Aeneid IV, 197 / Aeneid IX, 474
 360 Aeneid IV, 563 / Aeneid XII, 227
 361 Aeneid IV, 297
 362 Aeneid VI, 66 / Aeneid III, 50
 363 Aeneid VIII, 580 / Aeneid IX, 798
 364 Aeneid VII, 81 / Aeneid IV, 622
 365 Aeneid II, 37
 366 Aeneid III, 34 / Aeneid V, 608; X, 890; VIII, 193
 367 Aeneid III, 236 / Aeneid VII, 146
 368 Aeneid VII, 157 / Aeneid XI, 448
 369 Aeneid VI, 426
 370 Aeneid VI, 427 / Georgics IV, 477; Aeneid V, 553;
 VI, 308
 371 Aeneid II, 214 / Aeneid VI, 22; II, 364

This list of references, and the fact that a copy of the cento was found in a Salamanca manuscript entitled "Liber Aenigmatum" ("Book of Puzzles"), give us a clue to the use of the cento in the classroom.

SELECTIONS FROM THE CENTO

Bethlehem

346 Jamque aderat promissa dies, / quo tempore primum
extulit os sacrum divinae stirpis origo
missus in imperium, / venitque in corpore virtus
mixta deo: / subiit cari genitoris imago.

350 Haut mora, continuo / caeli regione serena
stella facem ducens multa cum luce eucurrit.
Agnovere deum procures / cunctisque repente
muneribus cumulant / et sanctum sidus adorant.
Tum vero manifesta fides / clarumque paternae
nomen erat virtutis; et ipsi / agnoscere vultus
flagrantisque dei / divini signa decoris.

Protinus ad regem / magno fervore ruentum
fama volat / magnisque acuit rumoribus iras
incenditque animum / matrisque adlabitur aures.

360 Illa dolos dirumque nefas / haut nescia rerum
praesensit motusque excepit prima futuros.
Praescia venturi / furtim mandarat alendum,
dum curae ambiguae, dum / mens exaestuât ira.

At rex sollicitus / stirpem et genus omne futurum
praecipitare jubet subjectisque urere flammis,
multa movens, / mittique viros, qui certa reportent.
Haut secus ac jussi faciunt / rapidisque feruntur
passibus et / magnis urbem terroribus implent.
Continuo auditae voces vagitus et ingens

370 infantumque animae flentes; / ante ora parentum
corpora natorum / sternuntur limine primo.

The Storm on the Lake

- 531 Inde ubi prima fides pelago, / tranquilla per alta
deducunt socii navis / atque arte magistra
hic alius latum funda transverberat amnem
alta petens, pelagoque alius trahit umida lina.
Postquam altum tenuere rates nec jam amplius ullae
occurrunt terrae, / crebris micat ignibus aether,
eripiunt subito nubes caelumque diemque,
consurgunt venti et / fluctus ad sidera tollunt.
At sociis subita gelidus formidine sanguis
540 dirigit; cecidere animi / cunctique repente
pontum adspectabant flentes / —vox omnibus una—
spemque metumque inter dubii, / seu vivere credant
sive extrema pati, / leti discrimine parvo,
qualia multa mari nautae patiuntur in alto.
- Ecce Deus / magno misceri murmure pontum
emissamque hiemem sensit, / cui summa potestas.
Par levibus ventis / et fulminis ocior alis
prona petit maria et pelago decurrit aperto;
nec longo distat cursu / praeaeunte carina.
- 550 Agnoscunt longe regem / dextramque potentem
nudati socii / et magno clamore salutant.
Postquam altos tetigit fluctus et ad aequora venit,
id vero horrendum ac visu mirabile ferri;
subsidunt undae, / remo ut luctamen abesset,
collectasque fugat nubes / graditurque per aequor
jam medium needum fluctu latera ardua tinxit.
At media socios incedens nave per ipsos
ipse gubernaclo rector subit, ipse magister.
Intremuit malus, / gemuit sub pondere cumba,
560 vela cadunt, / puppique Deus consedit in alta;
et tandem laeti notae advertuntur harenae.

HILARY OF POITIERS

A. D. 300-367

THE GOSPEL OF CHRIST. HYMNS

Hilary of Poitiers, a prolific writer of polemical and exegetical prose, was one of the most important of the Latin Fathers of the early Church. Converted in his youth from paganism, he became the staunchest defender of the Nicene Creed against the Arians. He was a natural leader of men, a man of action and a born fighter, possessing keen penetration of mind and thorough scholarship. His aggressive policy caused the Arian Emperor, Constantius, to banish him to Phrygia. But here his fearless activity became so embarrassing to the heretical bishops that they were glad to procure his return to Gaul after a few years. It was during his providential stay in the Near East that Hilary thoroughly familiarized himself with the works of the Greek Fathers; their methods and wealth of learning he brought back with him to the West.

On the authority of Jerome and Isidore of Seville, hymnologists state that Hilary was the first to introduce hymns in the Latin church. He had observed that the popular and congregational hymns of the Syriac and Greek Arians played an important part in the propagation of their doctrine, and he resolved to use the same means in the service of the true faith. His efforts met with little success; his hymns never became popular, and they were subsequently entirely lost. They certainly had no influence on later hymnody, and hence do not impair St. Ambrose's claim to the title, "Father of Latin Hymnody."

In 1887 Gammurini discovered in the library of Arezzo a codex, in Lombard handwriting, containing the treatise of Hilary, *De Mysteriis*, the text of the interesting *Pere-*

grinatio Silviae (*Aetheriae*), and a sadly mutilated fragment of the *Liber Hymnorum* of Hilary. Only three hymns are preserved in this fragment, and they are incomplete. This discovery throws an interesting light upon the history of the development of hymnody. The first of these hymns, built in alphabetic stanzas (A to T are preserved), in which metric major asclepiads alternate with glyconics, has for its theme the doctrine of the incarnate Son of God, on which all the activity of Hilary's life was focused. In its classical form and highly technical content we find the obvious reason why Hilary's "philosophic" songs did not possess the popular appeal of the later Ambrosian hymns.



A FIFTH-CENTURY FRESCO IN THE CHURCH OF ST. PUDENTIANA,
REPRESENTING THE FOUR GOSPEL SYMBOLS, AND CHRIST AMONG
HIS APOSTLES WITH SAINTS PUDENTIANA AND PRAXEDES

Several other hymns are often ascribed to Hilary, but with very little reason. One of these, the "Hymnum dicat turba fratrum," is given in most modern collections as a genuine hymn of Hilary. The chief ground for this claim is the fact that it is found in an Irish manuscript of the seventh century, the *Antiphonary of Bangor*. Though there is some resemblance in diction, the verse form is altogether different from that of the *Liber Hymnorum*. The text, with the other poems of the Bangor collection, is published in Migne's *Patrologia*, LXXII. The "Ante saecula" is taken from Dreves, *Die Kirche der Latciner in Ihren Liedern*.



SELECTION FROM THE BOOK OF HYMNS

Ante saecula qui manens
semperque, nate, semper ut est pater,
namque te sine quomodo
dici, ni pater est, quod pater sit potest?

Bis nobis genite Deus,
Christe, dum innato nasceris a Deo,
vel dum corporeum et Deum
mundo te genuit virgo puerpera.

10 **C**redens te populus rogat
hymnorum resonans, mitis ut audias
voces, quas tibi concinit
aetas omnigena, sancte, gregis tui.

Dum te fida rogat, sibi
clemens ut maneat, plebs tui nominis
in te innascibilem Deum,
orat, quod maneat alter in altero.

Extra quam capere potest
mens humana, manet filius in patre,
rursum quem penes sit pater,
20 dignus qui genitus (est) filius in Deum.

Felix, qui potuit fide
res tantas penitus credulus assequi,
ut incorporeo ex Deo
profectus fuerit progenitus Dei.

Grande loquimur, et Deum
verum ut genitor, quidquid inest sibi
aeternae decus gloriae,
totum in unigenitum ediderit Deum.

HYMNUM DICAT TURBA FRATRUM

Hymnum dicat turba fratrum, hymnum cantus personet,

Christo regi concinnantes laudes demus debitas.

Tu Dei de corde verbum, tu via, tu veritas,

Jesse virga tu vocaris, te leonem legimus.

Dextra patris, mons et agnus, angularis tu lapis,
sponsus idem, El, columba, flamma pastor, janua;
in prophetis inveniris, nostro natus saeculo.

Ante saecula tu fuisti factor primi saeculi,
factor caeli, terrae factor, congregator tu maris,

10 omniumque tu creator quae pater nasci jubet,
virginis receptus membris Gabrielis nuntio.

Crescit alvus prole sancta; nos monemur credere
rem novam nec ante visam, virginem puerperam.

Tunc Magi stellam secuti primi adorant parvulum
offerentes tuis et aurum, digna regi munera.



THE SYMBOL OF SAINT MARK

Mox Herodi nuntiatum invidens potentiae;
tum jubet parvos necari, turbam facit martyrum;
fertur infans occulendus, Nili flumen quo fluit,
qui refertur post Herodem nutriendus Nazareth.

- 20 Multa parvus, multa adultus signa fecit caelitus,
quae latent et quae leguntur, coram multis testibus.
Praedicans caeleste regnum dicta factis approbat;
debiles facit vigere, caecos luce illuminat,
verbis purgat leprae morbum, mortuos resuscitat;
vinum deerat quod hydriis mutuari aquam jubet,
nuptiis mero retentis propinando populo;
pane quino, pisce bino quinque pascit milia,
et refert fragmenta cenae ter quaternis corbibus,
turba ex omni discumbente jugem laudem pertulit.

- 30 Duodecim viros probavit, per quos vita discitur,
ex quis unus invenitur Christi Judas traditor:
instruuntur missi ab Anna proditoris osculo:
innocens captus tenetur nec repugnans ducitur,
sistitur, falsis grassatur offerendus Pontio;
discutit objecta praeses, nullum crimen invenit;
sed cum turbae Judaeorum pro salute Caesaris
dicerent Christum necandum, turbis Sanctus tra-
ditur;

impiis verbis grassatur; sputa, flagra sustinet,
scandere crucem jubetur, innocens pro noxiis;

- 40 morte carnis quam gerebat mortem vicit omnium.
Tum Deum clamore magno patrem pendens invocat:
mors secuta membra Christi laxat, stricta vincula;
vela templi scissa pandunt, nox obscurat saeculum,
excitantur de sepulcris dudum clausa corpora.
Adfuit Joseph beatus; corpus myrrha perlitum,
linteo rudi ligatum cum dolore condidit.
Milites servare corpus Annas princeps praecipit,
ut videret si probaret Christus quod sponderat;
angelum Dei trementes veste amictum candida,

- 50 qui candore claritatis vellus vicit sericum,
 demovet saxum sepulcro surgens Christus integer:
 haec videt Judaea, mendax haec negat cum viderit.
 Feminae primum monentur salvatorem vivere,
 quas salutat ipse maestas, complet tristes gaudio,
 seque a mortuis paterna suscitatum dextera
 tertia die redisse nuntiat apostolis:
 mox videtur a beatis quos probavit fratribus;
 quod redisset ambigentes intrat clausis januis.
 Dat docens praecepta legis, dat divinum spiritum,
 60 spiritum Dei, perfectae Trinitatis vinculum.
 Praecipit totum per orbem baptizare credulos,
 nomen patris invocantes, confitentes filium,
 (mystica fide revelat) unctos Sancto Spiritu,
 fonte tinctos, innovatos, filios factos Dei.

De Evangelio XPI

This unusual poem, a fragment of 114 lines, was found in a very ancient manuscript with the inscription "Sti. Hilarii Pictaviensis De Evangelio XPI, vel De Christo." Its subject is the Incarnation of Christ, followed probably in the part that is lost by the story of His public life. It differs from all the other Gospel narrative poems in this that the story of the Gospel forms the merest background for a typological development. If the poem is really from his pen, then Hilary must be given credit for introducing the mystic interpretation of the Bible to Western literature. Sedulius seems to have received some inspiration from the poem. The text is given in the *Corpus Viennense* Vol. XXIII (Peiper), page 270.

THE GOSPEL NARRATIVE

(A free paraphrase of the Latin text.)

Christ Jesus is the glory, the perfect flowering of our race, the eternal fountain source of life. Conceived by the word of the Most High and borne in the chaste womb of a virgin, He came forth a wondrous Child in an effulgence of light. At His birth all nature rejoiced; a new radiance appeared in an exulting world. The stars of heaven looked down with wonder and envy upon the favored earth; but the earth laughed with joy in her holy seed, and, ignoring the season, scattered violets and purple blossoms over all her green fields. Joy thrilled the seas and the clouds and the winds; all the world was radiant and happy; only the treacherous, venomous serpent was writhing in fear and anger on that day, for salvation has come from on high; the Savior is born.

[And now the new star of the divine Child appears in the sky to lead the Magi to the cradle. Gifts of incense and myrrh proclaim their faith in His divine and human nature.]

Hail, true Son of God, Child sent down from heaven, not of our stock nor born in our manner; fruit of a chaste womb, babe of a virginal mother! Thou art the Word, spoken by the lips of the eternal Father, uniting natures of earth and of heaven, so that both heaven and earth be embraced in thy sovereign providence; a lion in courage, and gentle as a lamb; the stayer of the sword of the Father, the right hand of the Almighty, the judge of the quick and the dead. Thee the Father in the days of old promised to mankind under various types and figures, through the words of the prophets and the songs of King David. And now allow me to disclose the mysterious secrets of heaven. Four living creatures hover round the exalted throne, the

DE EVANGELIO *XPI*

- Christus Iesus flos decor hic est fonsque perennis.
Hunc postquam verbo conceptum numinis alti
plena Deo virgo ex utero est enixa pudico,
effulsitque novus terris gaudentibus infans,
protinus implevit totum lux clarior orbem,
desuper astra pios inhiant spectantia vultus,
atque decus tantum jam terris invidet aether.
At tellus ridens laetatur germine sacro,
spargit humum violis alieno tempore quotquot
10 area purpureos submittit caespite flores.
Omnia festa nitent; gaudet mare, nubila, venti;
te solum trepidare metu, te, perfide serpens,
ille dies aegrum vidit pallente veneno
quassantemque caput et pectora dira terentem,
quod salus e caelo terris, quod tutor adesset. . . .
24 Salve, vera Dei proles, puer aethere missus,
non commune genus nec moribus edite nostris;
innuptae matris pignus uterique pudici
partus et intactae mirandus virginis infans. . . .
33 Tu sacri sermonis opus, satus ore paterno,
verbigena dives, linguae mirabile germen.
Commixtumque genus caeli terraeque, potenter
ut caeli terraeque simul te cura moveret.
Tu virtute leo, placidis tu mentibus agnus;
tu stator gladiusque patris; tu dextera Summi,
vivorum iudex, iudex tu luce carentum. . . .
43 Hunc tu olim, dictis variata imagine rerum,
spondebas terris, Genitor, per carmina Regum,
perque prophetarum voces, per sidera caeli;
per Seraphim Cherubique tuum. Modo pandere fas
sit
excelsa secreta poli; nam quattuor altum

first having the head of a man, another the head of a lion, one the head of an ox, and one the head of an eagle. With mighty wings they are ever veiling the dread face of the Almighty lest the glow of His countenance or the lightning flash of His gaze should shrivel the world; while others fold their wings about His feet to keep the earth, His footstool, from being reduced to ashes. On wings of gold others soar through the three regions of the world, keeping faithful watch over the actions and prayers of men.



THE SYMBOL OF
ST. JOHN

Symbols they are of Christ: for He was man, having tasted the bitterness of death; a lion in courage when conquering the unbeliever; like the ox, He was slaughtered as a sacrifice of atonement for a sinful world; and as the eagle soars aloft with his prey, so Christ, triumphant over death, ascends from earth to heaven with all His saints.

Four and twenty ancients, clad in white robes, with crowns of gold upon their heads, stand before the throne of the Most High; laying aside their crowns, they unite their voices in a harmony of praise: Holy, holy, holy, Lord God of Hosts! Thee all mankind praises; all the living creatures of land and sky, even speechless nature, the forests, the hills and the valleys, the rushing winds and the rolling billows of the sea, all sing thy praise. Within consecrated cloistral groves and temples of carved stone, in representations of bronze and marble statues and meaningless paintings, the nations of the world worship Thee with every variety of ritual, endeavoring to solve the riddle of Thy name and Thy power.

- circumdant solium variis animantia formis;
primum hominis facies, aliud sunt ora leonis,
50 inde aquilae vitulique caput. His omnibus alae;
divisae officiis hae sunt; nam maxima summi
ora Dei velant semper faciemque coruscant
praetexunt, nimius noceat ne fulminis ardor
optutuque sacer feriat ceu fulmine mundum;
atque aliae involvunt similes vestigia sacra;
ne forte incendat pressas vis ignea terras;
ternaque tum binae volitant per moenia mundi
auratasque ferunt pennas, et lumine multo
pervigiles discunt urbes actusque precesque.
60 Haud dubia his formis Christi monstratur imago.
Namque et homo est Christus, mortis gustator amarae,
et virtute leo est, indoctos caedere ferro;
et vitulus, quoniam est peccantis victima mundi,
qui bene pro cunctis impenditur hostia terris.
Quid facies aquilae post haec, quid forma requiris?
Permittit praedam caelo sacer ales; ovans is
Christus erit, terris raptum quem colloset astris . . .
75 Tum senior Domino servit chorus hymno peritus,
bis duodena virum facies, et crinibus albis;
Caesariem rutilae ex auro pressere coronae
involvitque humeros stola candida, mitis amictus;
surgentes crebro capitis vincimina ponunt,
80 te dominum linguis, te consona voce canentes:
agie, sanete Deus, vigor ignee, celse Sabaoth!
Teque genus hominum celebrat sermone frequenti,
te pecudes volucresque sonant, te muta loquuntur,
te canit omne nemus, colles vallesque supinae;
te venti strepitant, pelagi te murmurat unda.
Sacrorum ritu vario templisque dicatis
in nemore incluso, sculptis de marmore templis,
aere cavo positis signis picturaque inani,
te gentes populique colunt, tibi vota precesque

And as the blind man with arms outstretched gropes his way in the darkness, so the heathen in his blindness reaches out for Him that is before him, but fails to recognize or find Him; and in his folly he carves statues of stone, and gives to the one he seeks, but finds not, a thousand false names.

But greater is the guilt of those who with their own eyes beheld Him in the flesh standing in their midst to instruct them; who heard His earnest words of warning, who saw His miracles; but they were blind, and the Light of the World they did not recognize.

[In the next ten lines the story of two miracles is narrated: the cure of the paralytic and of the man that was born blind; the rest of the manuscript is lost.]



THE SYMBOL OF ST. LUKE

- 90 suscipiunt, numenque tuum nomenque requirunt.
Ac velut in tenebris errat, cui lumen ademptum;
sentit adesse hominem; qui sit, ubi denique sistat
nescit, et ignarus per inania brachia jactat,
prendere si possit tactumque adsistere saltem:
non aliter gentes, caecis erroribus actae,
ante oculos positum quaerunt; sed lumine cassae,
transiliunt ipsum quem quaerunt; ludicra captant
effigiesque locant varias et nomina mille
imponunt uni, si possit adesse vocatus.
- 100 Illos culpa premit gravior, quibus adstitit ipse
ante oculos doctor verus; quibus ore locutus,
quos prece, quos dictis monuit, quos denique factis.
Nec videre tamen caeci, cum lumen adesset
per populos clarum, factis celebrans genitorem.



THE SYMBOL OF ST. MATTHEW

AUSONIUS

A. D. 309-393

THE PRAYER FROM "THE DAILY ROUTINE"

Ausonius was born and educated at Bordeaux. For thirty years he taught there as a rhetorician, and was then called to court to educate the young Prince Gratian. After the latter's murder, he retired to his native city, where he spent the remaining ten years of his life. He wrote an endless amount of verse on a variety of subjects in every conceivable form of meter. Most of it is very mediocre; only a few poems are distinctly Christian.

True poetic feeling appears probably only in the *Idyllia*, the gem of this collection being the famous "Mosella." Mackail says: "It is the most beautiful of purely descriptive Latin poems, unique in the felicity with which it unites Vergilian rhymth and diction with the new romantic sense of the beauties of nature. The feeling for the charm of landscape is fully developed in the passage in which the poet recounts with fine and observant touches the beauties of his northern river—the liquid lapse of waters, the green wavering reflections, the belt of crisp sand by the water's edge and the long weeds swaying with the stream, the gleaming gravel beds under the water with their patches of moss, and the quick fishes darting hither and thither over them—or the oftener quoted and not less beautiful lines where he breaks into rapture over the sunset coloring of stream and bank, and the glassy water where, at evening, all the hills waver and the vine tendril shakes and the grape bunches swell in the crystal mirror" (*Latin Literature*.)

Most of his critics fail to tell us that much of the poet's early work is very offensive to Christian ears. Christian-

ity never had a firm enough hold on Ausonius to influence his easy-going life. Yet the "Oratio" in the "Daily Routine" leaves no doubt that he was a Christian at heart without any Arian leanings; the divinity of Christ is unequivocally developed in the prayer.

The text may be found in Migne's *Patrologia XIX*, in the Loeb *Classical Series*, and in *Monum. Germ. Hist.*, Vol. V.



SELECTION FROM THE DAILY ROUTINE*

II. The Interlude

Come, boy, get up! Bring me my slippers and my tunic of linen; bring all the clothes you have ready now for my going out. Fetch me spring water to wash my face and hands and eyes. Get me the chapel opened, but with no outward display; holy words and innocent prayers are enough for worship. I do not call for incense to be burned nor for any slice of honey cake; hearths of green turf I leave for the altars of the vain gods. I must pray to God, and to the Son of God most high, that co-equal Majesty united in one fellowship with the Holy Spirit. And lo, now I begin my prayers; my heart feels heaven is near, and trembles. Have faith and hope then anything to fear?

III. The Prayer

Omnipotent God, whom through the worship of my heart alone I know, to the wicked unknown, yet known to every devout soul, Thou art without beginning and without end, more ancient than time past and time to come; Thy fashion and extent no mind can ever grasp, no tongue express. He

*The translation of these selections from Ausonius is reprinted from the Loeb *Classical Series* with the kind permission of the publishers.

EX EPHEMERIDE

II. *Parecbasis*

Puer, eia, surge et calceos
et linteum da sindonem.
Da, quidquid est, amictui
quod jam parasti ut prodeam.
Da rore fontano abluam
manus et os et lumina.
Pateatque fac sacrarium
nullo paratu extrinsecus;
pia verba, vota innoxia,
10 rei divinae copia est.
Nec thus cremandum postulo,
nec liba crusti mellei,
foculumque vivi caespitis
vanis relinquo altaribus.
Deus precandus est mihi
ac Filius summi Dei,
majestas unius modi,
sociata Sacro Spiritu.
Et ecce jam vota ordior;
20 et cogitatio numinis
praesentiam sentit pavens.
Pavetne quidquam spes, fides?

III. *Oratio*

Omnipotens, solo mentis mihi cognite cultu,
ignorare malis et nulli ignote piorum;
principio extremoque carens, antiquior aevo,
quod fuit aut veniet; cujus formamque modumque
nec mens complecti poterit nec lingua profari;

only may behold Thee and, face to face, hear thy bidding and sit at Thy fatherly right hand, who is Himself the Maker of all things, Himself the cause of all created things, Himself the Word of God, the Word which is God, who was before the world which He was to make; begotten at that time when time was not yet; who came into being before the sun's beams and the bright morning star enlightened the sky. Without Him was nothing made, and through Him were all things made. His throne is in heaven, and beneath His seat lie earth and the sea and the invincible chaos of the darkling night; unresting, He is the very mover of all things, the quickener of the lifeless. He is God, the begotten of the unbegotten, who, being provoked by the guile of his scornful people, called the nations into His kingdom, the worthier offshoot of an ingrafted stock to worship Him. To our forefathers it was granted to behold Him; and whoso discerned His Godhead, to him it was given to have seen the Father also. He bore our sinful stains and suffered a death with mockery, thus teaching us that there is a road to lead back to eternal life, and that the soul returns not alone, but with the body complete enters the realms of heaven and leaves the secret chamber of the grave empty, covered with earth which cannot hold it.

Son of the All-highest, bringer of salvation to our race, Thou unto whom Thy begetter has committed all the powers of His fatherhood, keeping none back in envy, but giving freely, open a way for these my prayers and safely waft them to Thy Father's ears.

Grant me a heart, O Father, to hold out against all deeds of wrong, and deliver me from the serpent's deadly venom, sin. Let it suffice that the serpent did beguile our old mother Eve and involved Adam, too, in his deceit; let us, their progeny, once foretold by soothsaying prophets, escape the snares which the death-dealing serpent weaves.

- cernere quem solus coramque audire jubentem
fas habet et patriam propter considerare dextram
ipse opifex rerum, rebus causa ipse creandis,
ipse Dei Verbum, Verbum Deus, anticipator
10 mundi, quem factururus erat; generatus in illo
tempore, quo tempus nondum fuit; editus ante
quam jubar et rutilus caelum inlustraret Eous;
quo sine nil actum, per quem facta omnia; ejus
in caelo solium, cui subdita terra sedenti
et mare et obscurae chaos insuperabile noctis;
inrequies, cuncta ipse movens, vegetator inertum;
non genito genitore Deus, qui fraude superbi
offensus populi gentes in regna vocavit,
stirpis adoptivae meliore propage colendus;
20 cernere quem licuit proavis, quo numine viso
et patrem vidisse datum; contagia nostra
qui tulit et diri passus ludibria leti
esse iter aeternae docuit remeabile vitae;
nec solam remeare animam, sed corpore toto
caelestes intrare plagas et inane sepulcri
arcanum vacuis adopertum linquere terris.

•

- Nate patris summi nostroque salutifer aevo,
virtutes patrias genitor cui tradidit omnes,
nil ex invidia retinens plenusque datorum,
30 pande viam precibus patriasque haec perfer ad aures.

Da, Pater, invictam contra omnia crimina mentem
vipereumque nefas nocituri averte veneni.
Sit satis, antiquam serpens quod prodidit Aevam
deceptumque adjunxit Adam; nos sera nepotum
semina, veridicis olim praedieta prophetis,
vitemus laqueos, quod letifer implicat anguis.

Prepare a road that I, being freed from the fetters of this frail body, may be led up on high, where in the clear heaven the Milky Way stretches above the wandering clouds of the wind-vexed moon—that road by which the holy men of old departed from the earth; by which Elias, caught up in the chariot, once made his way alive above our lower air; and Enoch, too, who went before his end without change of body.

Grant me, O Father, the effluence of everlasting light for which I yearn, if I swear not by gods of stone, and, looking up to one altar of awful sacrifice alone, bring there the offering of a stainless life; if Thee I recognize as Father of the Only-begotten, our Lord and God, and, joined with both, the Spirit who brooded over the waters' face.

Grant me Thy pardon, Father, and relieve my anguished breast, if I seek Thee not with the bodies of slain beasts nor with blood poured forth, nor divine heaven's will from the secrets of their entrails; if I, though prone to stray, hold off from wrong, and if I long, rather than trust, to be approved upright and pure. Accept a soul which makes its confession, if I abhor these my frail limbs, if I repent me inwardly, and if deep-seated dread racks all my nerves and foretastes the final torments of Gehenna, and the stricken mind suffers its own ghostly doom.

And when the hour of my last day shall come, grant that the conscience of a life well spent suffer me not to fear death, nor yet long for it. When, through Thy mercy, I shall appear cleansed from my secret faults, let me despise all else, and let my one delight be to await in hope Thy judgment. And if that season tarries and the day delays, keep far from me that fierce tempter, the serpent, with his false allurements.

These prayers of a soul devout, albeit trembling with dark sense of guilt, claim for thine own before the eternal Father, Thou Son of God who mayest be entreated, Savior,

Pande viam, quae me post vincula corporis aegri
in sublime ferat, puri qua lactea caeli
semita ventosae superat vaga nubila lunae,
40 qua proceres abiire pii quaque integer olim
raptus quadrijugo penetrat super aera curru
Elias et solido cum corpore praeuius Enoch.

Da, Pater, aeterni speratam luminis auram,
si lapides non juro deos unumque verendi
suspiciens altare sacri libamina vitae
intemerata fero; si te dominique deique
unigenae cognosco patremque mixtumque duobus,
qui super aequoreas volitabat Spiritus undas.

Da, Genitor, veniam cruciataque pectora purga;
50 si te non pecudum fibris, non sanguine fuso
quaero nec arcanis numen coniecto sub extis;
si scelere abstineo errori obnoxius et si
opto magis, quam fido, bonus purusque probari.
Confessam dignare animam, si membra caduca
execror et tacitum si paenitet altaque sensus
formido exeruciat tormentaue sera gehennae
anticipat patiturque suos mens saucia manes.

72 Suprema dii cum venerit hora,
nec timeat mortem bene conscia vita nec optet.
Purus ab occultis cum te indulgente videbor,
omnia despiciam, fuerit cum sola voluptas
judicium sperare tuum; quod dum sua differt
tempora cunctaturque dies, procul exige saevum
insidiatorem blandis erroribus anguem.

80 Haec pia, sed maesto trepidantia vota reatu,
nate, aput aeternum placabilis adsere Patrem,

God and Lord, Mind, Glory, Word and Son, very God of very God, Light of Light, who remainest with the eternal Father, reigning throughout all ages, whose praise the harmonious songs of tuneful David echo forth, until respondent voices rend the air with "Amen."

IV. *Going Out*

Now I have prayed enough to God, albeit we sinful men can never entreat heaven enough. Boy! Bring me my morning coat. I must exchange my "Hail" and "Farewell" with my friends. But since the sun for four full hours has urged on his steeds and now verges towards noon, I needs must speak a word with Sosias.



A FIFTH-CENTURY CENSER
(*British Museum*)

Salvator, Deus ac Dominus, Mens, gloria, Verbum,
Filius, ex vero verus, de lumine lumen,
aeterno cum Patre manens, in saecula regnans,
consona quem celebrant modulati carmina David;
et responsuris ferit aera vocibus amen.

IV. *Egressio*

Satis precum datum Deo,
quamvis satis nunquam reis
fiat precatu numinis.
Habitum forensem da, puer;
dicendum est amicis Ave
valeque, quod fit mutuum.
Quod cum per horas quattuor
cursum citatis sol equis
inclinat ad meridiem,
monendus est jam Sosias.

10



A FIFTH-CENTURY CENSER
(British Museum)

SAINT AMBROSE

A. D. 340-397

LITURGICAL HYMNS

Saint Ambrose, born about the year 340, was Bishop of Milan from 374 to his death in 397. He was one of the most illustrious of the Fathers and Doctors of the Church. An account of his historically eventful life, his election to the bishopric before he was baptized, the distribution of all his wealth to the poor, his extraordinary apostolic zeal and unselfish devotion to his people, his conflict with the Arian Empress, Justina, his fearless denunciation of the Emperor Theodosius, his long struggle with the pagan faction of the senate in the affair of the Altar of Victory, his political importance as counselor of emperors, his tireless activity as a writer of exegetical, ascetic, moral, and dogmatic books—all this is briefly summarized in the *Catholic Encyclopedia*. We are here interested only in his work that merited for him the title of "Father of Latin Hymnody."

Though hymns were in use in the East from earliest times, the history of Latin hymnody begins with St. Ambrose. The story of the origin is told by St. Augustine in his *Confessions*, Book IX, 7. It was on Palm Sunday in the year 386, when the Empress-Mother, Justina, demanded the surrender of the Milan basilica and its holy vessels for the use of the Arians, that St. Ambrose assembled his faithful flock in the church, determined never to surrender God's property to Caesar. Augustine tells us that his mother, St. Monica, "bore a chief part in these anxieties and watchings." To relieve the monotony of their watchings, Ambrose frequently addressed them in words of encouragement, and then and there he taught them hymns to hearten their souls and to strengthen them



SAINT AMBROSE
*(A Mosaic in the Church of St. Ambrose, Milan.
First Half of Fifth Century)*

in the true faith. He composed the tunes and instructed them in singing. Perhaps the only chant in the modern liturgy that will give us some idea of this pre-Gregorian song is the noble "Exultet" that is sung by the deacon on Holy Saturday at the blessing of the paschal candle.

The deep emotional appeal of these chanted hymns is recorded by St. Augustine (*Confessions*, IX, 6, Loeb *Classical Series*, II, p. 29): "How abundantly did I weep when I heard those hymns and canticles of thine, being touched to the very heart by the voices of thy church song! As those voices flowed into my ears and thy truth pleasingly trickled into my heart, the tide of devotion swelled high within me, tears began to flow, and there was joy in those tears."

The hymns of St. Ambrose spread rapidly from Milan throughout the entire West. Their immense popularity prompted nearly all his successors up to the time of Charlemagne to adopt the meter and outward form of his hymns and, to some extent, their simplicity and austere objectivity. Even to the eleventh-century Ambrosian hymns, as all these imitations were called, predominated. The introduction of hymns into the divine office by St. Benedict (480-543), and the rapid spread of monasticism contributed much to their permanence. Of the large number of Ambrosian hymns only fourteen are certainly genuine hymns of St. Ambrose, and four others are possibly his (Dreves).

Archbishop Trench gives the following appreciation of the hymns of Ambrose: "After being accustomed to the softer and richer strains of the later Christian poets, to the more ornamented style of a Bernard or an Adam of St. Victor . . . it is some little while before one returns with a hearty consent and liking to the almost austere simplicity which characterizes the hymns of St. Ambrose. . . . Only after a while does one learn to feel the grandeur of this unadorned meter, and the profound, though it may have

been more instinctive than conscious, wisdom of the poet in choosing it; for to appreciate that confidence in the surpassing interest in his theme which has rendered him indifferent to any but its simplest setting forth. It is as though, building an altar to the living God, he would observe the levitical precept, and rear it of unhewn stones, upon which no tool had been lifted. The great objects of faith in their simplest expression are felt by him so sufficient to stir all the deepest affections of the heart, that any attempt to dress them up, to array them in moving language, was merely superfluous. The passion is there, but it is latent and repressed, a fire burning inwardly, the glow of an austere enthusiasm, which reveals itself indeed, but not to every careless beholder."

AETERNE RERUM CONDITOR

Msgr. Henry has given us a faithful translation of the original text. We quote the following from his interesting and instructive article in the *American Ecclesiastical Review*, XV, p. 351: "A close familiarity with the exact literal meaning of this hymn, with its inner mystical sense, with its classical neatness and nicety of phrase, with its careful and artistic distribution of Invocation (1), of text (2), of direct literal treatment (3 and 4), of transition (5), of fanciful application (6), and of mystical application (7 and 8), a familiarity with all these evidences of taste and careful artistic workmanship . . . will convince the reader that he is face to face with perhaps the finest example of poetic mysticism to be found in the office of the Church. The hymn does not pretend to the sublimity of the "Dies Irae"; . . . it is suggested by too homely a subject—the call to the sleepy cleric, in the earliest streakings of dawn, to sing his matin song to God. It takes as a text the still homelier illustration of chanticleer, first

though not sweetest songster of morn, who makes up in energy what he lacks in melody; and whose task it is, like the monitor in the monastery, to open the eye closed in slumber, to chide the lazy and rebuke the inertia of the yearner for another little nap. But out of these humble materials the poet knows how to construct an imaginative palace of song which is the more attractive as it is less expected." It is the hymn for lauds in the Sunday office.

SPLENDOR PATERNAE GLORIAE

This companion and sequel to the preceding is a beautiful morning hymn to the Holy Trinity, but especially to Christ as the Light of the World, and a prayer for help and guidance throughout the day. It is the Monday hymn for lauds in the Roman breviary.

JESU CORONA VIRGINUM

This hymn, the Roman breviary's song for lauds and vespers on the feast of a virgin, is based on Isaias 28, 5; Canticle of Canticles 2, 16; Apocalypse, 14, 4.

HYMNI AD HORAS DIURNAS

The first of these five is an Ambrosian hymn of the fifth century; the other four are generally described as "probably" genuine hymns of Ambrose. They possess his characteristic ardor and strength and simplicity. "They form a veritable litany of prayers, every line almost a distinct prayer, not uttered at random but with all the force of timeliness, of simplicity, of ejaculatory brevity and energy" (Msgr. Henry). They are recited every day in the Roman office.

AD COENAM AGNI PROVIDI

The authorship of this Ambrosian hymn is uncertain, though often attributed to St. Ambrose. It is universally regarded as one of the best Latin hymns. It was greatly altered by the revisers under Urban VIII, the first line being changed into *ad regias Agni dapes*. It is the vesper song of the breviary during Eastertide. It was during the Mass on Easter Sunday that the neophytes of the early Church, vested in beautiful white robes (*stolae albae*), were admitted for the first time to the "banquet of the Lamb," that is, to the Eucharistic table. The Red Sea is a symbol of baptism.

THE DAILY VESPER HYMNS

These six Ambrosian hymns, probably written by St. Gregory the Great, have for their respective subjects the work of the six days of creation as recorded in Genesis; e. g., Sunday, the creation of light, the work of the first day; "Dixit Deus: Fiat Lux. Et facta est lux. Et vidit Deus quod esset bona; et divisit lucem a tenebris. Appellavitque lucem Diem, et tenebras Noctem; factumque est vespere et mane dies unus." (Gen. 1, 3-5.) The Saturday hymn, by St. Ambrose, is an exception; it is dedicated to the Blessed Trinity. These hymns are sung or recited whenever the ferial office is prescribed.

Verse translations of these hymns may be found in Caswall's *Lyra Catholica*, in Britt's *Hymns of the Breviary*, in J. M. Neale *Hymns and Sequences*, in Shipley's *Annus Sanctus*, and so forth.

SONG AT COCKCROW* .

-O everlasting Architect,
Who dost renew the day and night,
And by the seasons' change effect
In sated hearts a fresh delight;
Behold! the herald of the day,
Who as a lamp when light is gone,
Doth watches of the night display,
Now wakes the splendors of the dawn.
And as he sings, the morning star
Dissolves the darkness of the sky;
The motley crews of night afar
From wonted paths of evil fly;
The weary sailor laughs once more,
The waves a softer song begin;
Yea, and the Church's Rock doth pour
Forth gushing floods to drown his sin.
Arouse ye, then, as duty bids!
The cock doth call to sleeping eyes;
He chides the heavy slumberous lids;
Rebukes the limbs that will not rise.
The clarion call of chanticleer
Unto the sick brings health again;
The robber's sword is sheathed in fear;
And trust returns to fallen men.
Jesu! behold the wavering will,
And with a glance our fault reprove;
If Thou but look on us, the ill
We do dissolves in tears of love.

*Translation by Msgr. H. T. Henry. *American Ecclesiastical Review*, XV.

HYMNUS AD GALLICANTUM

St. Ambrose

Aeterne rerum Conditor,
noctem diemque qui regis,
et temporum das tempora,
ut alleves fastidium;

praeco diei jam sonat,
noctis profundae pervigil,
nocturna lux viantribus,
a nocte noctem segregans.

10 Hoc excitatus lucifer
 solvit polum caligine;
 hoc omnis erronum cohors
 viam nocendi deserit.

Hoc nauta vires colligit,
pontique mitescunt freta;
hoc, ipsa petra Ecclesiae,
canente, culpam diluit.

20 Surgamus ergo strenue,
 gallus jacentes excitat,
 et somnolentos increpat;
 gallus negantes arguit.

Gallo canente spes redit,
aegris salus refunditur,
muero latronis conditur,
lapsis fides revertitur.

Jesu labantes respice,
et nos videndo corrige;
si respicis labes cadunt,
fletuque culpa solvitur.

True Light, our hearts flood with Thy rays;
Let sleep from all our senses flee;
Thee let our voice first sing in praise,
Our hearts pay vows of love to Thee.

Doxology

To God the Father glory meet,
And to His sole-begotten Son,
And to the Spirit Paraclete,
Now, and while endless ages run.

MORNING HYMN TO THE BLESSED TRINITY*

O Thou the Father's Image blest!
Who callest forth the morning ray;
O Thou eternal Light of Light!
And inexhaustive Fount of Day!
True Sun! upon our souls arise.
Shining in beauty evermore;
And through each sense the quick'ning beam
Of the eternal Spirit pour.
Thee, too, O Father we entreat,
Father of might and grace divine!
Father of glorious majesty!
Thy pitying eye on us incline.
Confirm us in each good resolve;
The tempter's envious rage subdue;
Turn each misfortune to our good;
Direct us right in all we do.
Rule Thou our inmost thoughts; let no
Impurity our hearts defile;
Grant us a true and fervent faith;
Grant us a spirit free from guile.

* Translation by Father Caswall (*Lyra Catholica*).

30 Tu lux refulge sensibus,
mentisque somnum discute;
te nostra vox primum sonet,
et vota solvamus tibi.

Doxology

Deo Patri sit gloria,
ejusque soli Filio,
cum Spiritu Paraclito,
nunc et per omne saeculum. Amen.

IN AURORA

St. Ambrose

Splendor paternae gloriae,
de luce lucem proferens,
lux lucis et fons luminis,
diem dies illuminans,

verusque sol, illabere
micans nitore perpeti
jubarque Sancti Spiritus
infunde nostris sensibus.

10 Votis vocemus et Patrem,
Patrem perennis gloriae,
Patrem potentis gratiae,
culpam releget lubricam.

Informet actus strenuos,
dentem retundat invidi,
casus secundet asperos,
donet gerendi gratiam.

20 Mentem gubernet et regat
casto fideli corpore,
fides calore ferveat,
fraudis venena nesciat.

May Christ Himself be our true food,
And faith our daily cup supply;
While from the Spirit's tranquil depth
We drink unfailing draughts of joy.

Still ever with the peep of morn
May saintly modesty attend;
Faith sanctify the midday hours;
Upon the soul no night descend.

Fast breaks the dawn, each whole in each,
Come, Father blest! Come, Son most high!
Shine in our souls, and be to them
The dawn of immortality.

JESU, CORONA VIRGINUM*

Thou Crown of all the Virgin Choir!
That holy Mother's virgin Son!
Who is, alone of womankind,
Mother and Virgin both in one!

Encircled by thy Virgin band,
Amid the lilies Thou art found;
For thy pure brides with lavish hand
Scattering immortal graces round.

And still, wherever thou dost bend
Thy lovely steps, O glorious King,
Virgins upon thy steps attend,
And hymns to thy high glory sing.

Keep us, O Purity divine,
From every least corruption free;
Our every sense from sin refine,
And purify our souls for Thee.

* Translation by Father Caswall.

Christusque noster sit cibus,
potusque noster sit fides,
laeti bibamus sobriam
ebrietatem spiritus.

Laetus dies hic transeat,
pudor sit ut diluculum,
fides velut meridies,
crepusculum mens nesciat.

30

Aurora cursus provehat,
aurora totus prodeat,
in Patre totus Filius
et totus in Verbo Pater.

HYMNUS IN COMMUNI VIRGINUM

St. Ambrose

Jesu, corona virginum,
quem mater illa concepit,
quae sola virgo parturit,
haec vota clemens accipe,

qui pascis inter lilia
saepius choreis virginum,
sponsus decorus gloria,
sponsisque reddis praemia.

10

Quocunque pergis, virgines,
sequuntur atque laudibus
post te canentes cursitant
hymnosque dulces personant.

Te deprecamur, largius
nostris adauge mentibus
nescire prorsus omnia
corruptionis vulnera.

THE HYMNS OF THE LITTLE HOURS¹*Prime*

The star of morn to night succeeds;
We therefore meekly pray,
May God in all our words and deeds,
Keep us from harm this day;
May He in love restrain us still
From tones of strife and words of ill,
And wrap around and close our eyes
To earth's absorbing vanities.
May wrath and thoughts that gender shame
Ne'er in our breasts abide;
And cheerful abstinences tame
Of wanton flesh the pride:
So, when the weary day is o'er,
And night and stillness come once more,
Strong in self-conquering purity,
We may proclaim, with choirs on high:²

Terce

Come, Holy Ghost, who, ever one,
Reignest with Father and with Son,
It is the hour, our souls possess
With thy full flood of holiness.
Let flesh and heart, and lips and mind,
Sound forth our witness to mankind;
And love light up our mortal frame
Till others catch the living flame.
Now to the Father, to the Son,
And to the Spirit, three in one,
Be praise and thanks and glory given,
By men on earth, by saints in heaven.

¹Translation by Cardinal Newman.

²The Doxology follows each of these hymns.

HYMNI AD HORAS DIURNAS

Ad Primam

Jam lucis orto sidere
Deum precemur supplices,
ut in diurnis actibus
nos servet a nocentibus.
Linguam refrenans temperet,
ne litis horror insonet;
visum fovendo contegat,
ne vanitates hauriat.
Sint pura cordis intima,
absistat et vecordia;
carnis terat superbiam
potus cibique parcitas:
ut, cum dies abscesserit,
noctemque sors reduxerit,
mundi per abstinentiam
ipsi canamus gloriam.

10

Ad Tertiam

Nunc, sancte nobis Spiritus,
unum Patri cum Filio,
dignare promptus ingeri
nostro refusus pectori.
Os, lingua, mens, sensus, vigor,
confessionem personent,
flammescat igne caritas,
accendat ardor proximos.
Praesta, Pater piissime,
Patrique compar Unice,
cum Spiritu Paraclito,
regnans per omne saeculum. Amen.

10

Sext

O God, who cannot change nor fail,
Guiding the hours as they roll by;
Brightening with beams the morning pale,
And burning in the midday sky.

Quench Thou the fires of hate and strife,
The wasting fever of the heart;
From perils guard our feeble life,
And to our souls Thy peace impart.

None

O God, unchangeable and true,
Of all the Light and Power,
Dispensing light in silence through
Every successive hour;
Lord, brighten our declining day,
That it may never wane,
Till death, when all things round decay,
Brings back the morn again.

Compline

Now that the daylight dies away,
By all Thy grace and love,
Thee, Maker of the world, we pray
To watch our bed above.
Let dreams depart and phantoms fly,
The offspring of the night,
Keep us, like shrines, beneath Thine eye,
Pure in our foe's despite.
This grace on Thy redeemed confer,
Father, coequal Son,
And Holy Ghost, the Comforter,
Eternal, three in one .

Ad Sextam

Rector potens, verax Deus,
qui temperas rerum vices,
splendore mane instruis,
et ignibus meridiem:
exstingue flammās litium,
aufer calorem noxium,
confer salutem corporum,
veramque pacem cordium.

Ad Nonam

Rerum Deus, tenax vigor,
immutus in Te permanens,
Lucis diurnae tempora
successibus determinans:
largire clarum vespere,
quo vita nusquam decidat,
sed praemium mortis sacrae
perennis instet gloria.

Ad Completorium

Te lucis ante terminum,
rerum Creator, poscimus,
ut solita clementia
sis praesul ad custodiam.
Procul recedant somnia
et noctium phantasmata;
hostemque nostrum comprime,
ne polluantur corpora.
Praesta, Pater omnipotens,
per Jesum Christum Dominum,
qui tecum in perpetuum
regnat cum Sancto Spiritu. Amen.

EASTER HYMN OF FIRST COMMUNION CANDIDATES*

The Lamb's high banquet we await
In snow white robes of royal state;
And now, the Red Sea's channel past,
To Christ our King we sing at last.

Upon the altar of the Cross
His body hath redeemed our loss;
And tasting of His roseate blood,
Our life is hid with Him in God.

That paschal eve God's arm was bared,
The devastating angel spared:
By strength of hand our hosts went free
From Pharaoh's ruthless tyranny.

Now Christ, our Paschal Lamb, is slain,
The Lamb of God that knows no stain,
The true oblation offered here,
Our own unleavened bread, sincere.

O Thou, from whom hell's monarch flies,
O great, O very Sacrifice,
Thy captive people are set free,
And endless life restored in Thee.

For Christ, arising from the dead,
From conquered hell victorious sped:
And thrust the tyrant down to chains,
And Paradise for man regains.

To Thee who, dead, again dost live,
All glory, Lord, Thy people give;
All glory as is ever meet,
To Father and to Paraclete. Amen.

*Translation by J. M. Neale.

HYMNUS PASCHALIS*

Ambrosian. (Seventh Century.)

Ad coenam Agni providi,
et stolis albis candidi,
post transitum maris rubri
Christo canamus principi.

Cujus corpus sanctissimum
in ara crucis torridum,
cruore ejus roseo
gustando vivimus Deo.

10 Protecti Paschae vespere
a devastante Angelo,
erepti de durissimo
Pharaonis imperio.

Jam Pascha nostrum Christus est,
qui immolatus Agnus est,
sinceritatis azyma
caro ejus oblata est.

20 O vere digna hostia,
per quam fracta sunt tartara,
redempta plebs captivata,
reddita vitae praemia.

Consurgit Christus tumulo,
victor redit de barathro,
tyrannum trudens vinculo,
et Paradisum reserans.

Quaesumus, Auctor omnium,
in hoc Paschali gaudio,
ab omni mortis impetu
tuum defende populum.

*Revised version and comments. Appendix, p. 425.

AMBROSIAN HYMN FOR EASTERTIDE¹*Original Version*

Aurora lucis rutilat,
caelum laudibus intonat,
mundus exultans jubilat,
gemens infernus ululat.

Cum rex ille fortissimus
mortis confractis viribus
pede conculcans tartaros
solvit catena miseros.

Ille, qui clausus lapide
10 custoditur sub milite,
triumphans pompa nobile
victor surgit de funere.

Solutis jam gemitibus
et inferno doloribus,
quia "Surrexit Domi-
nus"

splendens clamat angelus.

Tristes erant apostoli
de nece sui domini,
quem poena mortis cru-
deli

20 servi damnarant impii.

Revised Version

Aurora coelum purpurat,
aether resultat laudibus,
mundus triumphans jubilat,
horrens avernus infremit;

Rex ille dum fortissimus
de mortis inferno specu
Patrum senatum liberum
educit ad vitae jubar.

Cujus sepulcrum plurimo
custode signabat lapis,
victor triumphat, et suo
mortem sepulcro funerat.

Sat funeri, sat lacrimis,
satis est datum doloribus;
surrexit exstinctor necis,
clamat coruscans angelus.

Ut sis perenne mentibus²
paschale Jesu gaudium,
a morte dira criminum
vitae renatos libera.

Tristes erant Apostoli
de Christi acerbo funere,
quem morte crudelissima
servi necarant impii.

¹The original hymn is a good illustration of consistent end assonance and its occasional unconscious achievement of perfect rhyme. The breviary version exemplifies the alterations made by the revisers under Urban VIII, to bring the hymns into conformity with the laws of metric verse. (Cf. Appendix, p. 425.)

Sermone blando angelus Sermone verax Angelus
 praedixit mulieribus, mulieribus praedixerat:
 "in Galilaea dominus mox ore Christus gaudium
 videndus est quantocius." gregi feret fidelium.

Illae dum pergunt concite Ad anxios Apostolos
 apostolis hoc dicere, current statim dum nuntiae,
 videntes eum vivere illae micantis obvia
 osculant pedes domini. Christi tenent vestigia.

Quo agnito discipuli Galilaeae ad alta montium
 30 in Galilaeam propere se conferunt Apostoli,
 pergunt, videre faciem Jesuque, voti compotes,
 desideratam domini. almo beantur lumine.

Claro paschali gaudio Paschale mundo gaudium²
 sol mundo nitet radio, sol nuntiat formosior,
 cum Christum jam apos- cum luce fulgentem nova
 toli Jesum vident Apostoli.
 visu cernunt corporeo.

Ostensa sibi vulnere In carne Christi vulnere
 in Christi carne fulgida, micare tamquam sidera
 resurrexisse dominum mirantur, et quidquid vident
 40 voce fatentur publica. testes fideles praedicant.

Rex Christe clementis- Rex Christe clementissime,
 sime, tu corda nostra posside;
 tu corda nostra posside, ut lingua grates debitas
 ut tibi laudes debitas tuo rependat nomini.
 reddamus omni tempore.

Deo Patri sit gloria
 et Filio, qui a mortuis
 surrexit, ac Paraclito,
 in sempiterna saecula.

²For liturgical use the hymn was divided into three; the new stanza "ut sis perenne" and the doxology were added to each section.

HYMN FOR LAUDS; WHITSUNDAY

Ambrosian. (Sometimes ascribed to Hilary of Poitiers).

Beata nobis gaudia
 anni reduxit orbita,
 cum Spiritus Paraclitus
 effulsit in discipulos.

Ignis vibrante lumine
 linguae figuram detulit,
 verbis ut essent proflui,
 et caritate fervidi.

Linguis loquuntur omnium;
 10 turbae pavent gentilium;
 musto madere deputant,
 quos Spiritus repleverat.

Patrata sunt haec mystice,
 paschae peracto tempore,
 sacro dierum circulo,
 quo lege fit remissio.

Te, nunc, Deusissime,
 vultu precamur cernuo:
 illapsa nobis caelitus
 20 largire dona Spiritus.

Dudum sacrata pectora
 tua replesti gratia,
 dimitte nostra crimina,
 et da quieti tempora.

HYMN FOR MATINS; PENTECOST SUNDAY

St. Ambrose (?)

Jam Christus astra ascenderat,
 reversus unde venerat,
 promissum Patris munere
 sanctum daturus Spiritum:

Solemnis urgebat dies,
quo mystico septemplici
orbis volutus septies
signat beata tempora :

dum hora cunctis tertia
10 repente mundus intonat,
orantibus Apostolis
deum venisse nuntiat.

De Patris ergo lumine
decorus ignis almus est,
qui fida Christi pectora
calore Verbi compleat.

Impleta gaudent viscera,
afflata Sancto Spiritu,
voces diversas intonant,
20 fantur Dei magnalia.

Ex omni gente cogniti,
Graecis, Latinis, Barbaris,
cunctisque admirantibus,
linguis loquuntur omnium.

Judaea tunc incredula,
vesana torvo spiritu,
ructare musti crapulam
alumnos Christi concrepat.

Sed signis et virtutibus
30 occurrit et docet Petrus,
falsa profari perfidos,
Joele teste comprobans.

Gloria Patri Domino,
Natoque, qui a mortuis
surrexit, ac Paraclito,
in saeculorum saecula.

SAINT GREGORY THE GREAT

A. D. 540-604

LITURGICAL HYMNS

The personality of this saintly pope who stood on the threshold of the Middle Ages, the wide scope of his extraordinary achievements, his powerful influence on the history of succeeding centuries cannot be sketched here. The *Catholic Encyclopedia*, in an article of fifteen columns, gives a good summary and bibliography.

One of the strange features of the history of hymnody is the fact that from the time of Ambrose to the unification of the breviary, a period of a thousand years, Christian faith and devotion found its expression in an ever-increasing number of hymns, as the hymnaries and early diocesan and monastic breviaries testify; and yet we find but few names of prominent hymnodists definitely established. The hymn and its melody was all that counted. If these found a response in the heart of the people, the hymn became the common property of the universal Church; one diocese after another honored it with a place in its hymnary. With little regard for scientific accuracy, later generations ascribed these orphaned hymns to some prominent personage of the age that produced them. Whether this was intended to add to the prestige of the poem or the man is not always clear.

Gregory was undoubtedly one of the greatest characters of the first six centuries. Besides, he had interested himself in the reform of the liturgy and of the Church's song. We are not surprised, then, to find his name attached to a large number of hymns in later collections. Modern criticism ruthlessly struck his name off the list of hymnodists. G. M. Dreves, S. J., one of the editors of the *Analecta Hymnica*, says in his *Die Kirche der Lateiner in Ihren*

Liedern, p. 31: "In the whole period of the Middle Ages up to the time of Gregory there is no single manuscript reference on which this claim can be based. The first to ascribe some few hymns to Gregory was Clichtoveus (1517) in his *Elucidatorium Ecclesiasticum*." And in an exhaustive discussion published in the *Theologische Quartalschrift*, 1907, p. 548, he stated with finality: "We have absolutely no solid reasons for considering him the author of any hymns . . . he is not a hymnodist—donec probetur." His argument and the dogmatic decision evidently did not impress his co-editor Cl. Blume, S. J., who took up the challenge in the *Stimmen aus Maria Laach*, 1908, p. 279 sq., where he endeavors again to prove that Gregory did write many of the hymns ascribed to him by tradition.

The ferial vesper hymns, used in the Roman breviary even today are according to form and content clearly the work of one man. Though fundamentally different in structure and language from the hymns of native Irish origin, we find them and some other Roman hymns in universal use in the British church from the sixth to the ninth century. At the end of the ninth century they were introduced on the Continent, where they completely crowded out the older Benedictine hymns, even in Rome, and where they have held their place up to this day.

Blume proves that this group of hymns was sent to Ireland by Gregory, who was deeply interested in the liturgical development of that Church; and then argues very plausibly that nothing less than the fact that they were from the pen of the great Pope himself can explain the ready adoption of this group of exotic hymns by the Irish clergy, whose intense insular patriotism would otherwise never have consented to the sacrifice of their own national hymnody.

But how can the silence of "all" sources down to the sixteenth century be explained? For instance, the Coun-

cil of Toledo (633) mentions Hilary and Ambrose as hymnodists, but not Gregory. Blume answers: "Neither does it mention Prudentius or Sedulius or Fortunatus, all of them hymnodists that flourished before that council. They are not mentioned because none of their hymns were in liturgical use at that time; and this same reason holds for Gregory. He wrote his hymns expressly for the Irish church; they were adopted on the continent and in Rome only after the ninth century."

In concluding, Blume demolishes the argument from the silence of manuscripts up to the sixteenth century. He examined over seventy collections of hymns covering a period of four centuries, from the fifteenth to the twelfth, inclusive. All of these mention Gregory as a hymn-writer, some of them specifying what particular hymns he wrote. Thus the codex of St. Florian (twelfth century), in the introduction to a large collection of hymns, has the following statement: "Four great writers of hymns there were: Gregory, Prudentius, Ambrose, and Sedulius."

The latest authoritative statement on this question is to be found in Dr. H. Rosenberg's *Die Hymnen des Breviers*, Part I, p. 30 (Freiburg, 1923). He says: "The long, stubbornly fought battle over the question whether Gregory the Great is to be listed among the hymnodists seems now to have been definitely settled in his favor."

The hymns of Gregory are all noted for their doctrinal tone and their deep devotion. They are quantitative, without rhyme, but the hiatus so common in medieval poetry is frequently allowed. The sapphic form of two of the shorter hymns is probably due to the influence of Prudentius.

VESPER HYMN FOR LENT

Audi, benigne Conditor,
 nostras preces cum fletibus,
 in hoc sacro jejunio
 fusas quadragenario.
 Scrutator alme cordium
 infirma tu scis virium
 ad te reversis exhibe
 remissionis gratiam.

10

Multum quidem peccavimus
 sed parce confitentibus;
 ad laudem nominis tui
 confer medelam languidis.
 Sic corpus extra conteri
 dona per abstinentiam,
 jejUNET ut mens sobria
 a labe prorsus criminum.
 Praesta, beata Trinitas,
 concede, simplex Unitas,
 ut fructuosa sint tuis
 jejuniorum munera.

20

SUNDAY LAUDS

Ecce jam noctis tenuatur umbra,
 lucis aurora rutilans coruscat,
 nisibus totis rogemus omnes
 Cunctipotentem.

Ut Deus noster miseratus omnem
 pellat languorem, tribuat salutem,
 donet et nobis pietate patris
 regna polorum.

10

Praestet hoc nobis Deitas beata,
 Patris ac Nati pariterque Sancti
 Spiritus, cujus reboat per omnem
 gloria mundum.

Translation by John Mason Neale

The fast as taught by holy lore,
We keep in solemn course once more :
The fast to all men known, and bound
In forty days of yearly round.

The law and seers that were of old
In divers ways this Lent foretold,
Which Christ, all seasons' King and Guide,
In after ages sanctified.

More sparing therefore let us make
The words we speak, the food we take,
Our sleep and mirth,—and closer barred
Be every sense in holy guard.

Avoid the evil thoughts that roll
Like waters o'er the heedless soul ;
Nor let the foe occasion find
Our souls in slavery to bind.

In prayer together let us fall,
And cry for mercy, one and all,
And weep before the Judge's feet,
And His avenging wrath entreat.

Thy grace have we offended sore
By sins, O God, which we deplore ;
But pour upon us from on high,
O pardoning One, Thy clemency.

Remember Thou, though frail we be,
That yet Thine handiwork are we :
Nor let the honor of Thy name
Be by another put to shame.

Forgive the sin that we have wrought ;
Increase the good that we have sought ;
That we at length, our wanderings o'er,
May please Thee here and evermore.

HYMN FOR MATINS IN THE FERAL OFFICE FOR LENT

Ex more docti mystico
servemus hoc jejunium,
deno dierum circulo
ducto quater notissimo.

Lex et prophetae primitus
hoc praetulerunt, postmodum
Christus sacravit, omnium
Rex atque factor temporum.

Utamur ergo parcius
10 verbis, cibis et potibus,
somno, jocis, et aetius
perstemus in custodia.

Vitemus autem pessima,
quae subruunt mentes vagas;
nullumque demus callidi
hostis locum tyrannidi.

Dicamus omnes cernui,
Clamemus atque singuli,
ploremus ante judicem,
20 flectamus iram vindicem.

Nostris malis offendimus
tuam Deus elementiam;
effunde nobis desuper,
remissor, indulgentiam.

Memento quod sumus tui,
licet caduci, plasmatis;
ne des honorem nominis
tui, precamur, alteri.

Laxa malum quod fecimus,
30 auge bonum quod poscimus;
placere quo tandem tibi
possimus hic et perpetim.

THE FERAL VESPER HYMNS

Dominica—Sunday

Lucis Creator optime,
 lucem dierum proferens,
 primordiis lucis novae,
 mundi parans originem;
 qui mane junctum vesperi
 Diem vocari praecipis,
 tetrum chaos illabitur,
 audi preces cum fletibus.

10 Ne mens gravata crimine,
 vitae sit exsul munere,
 dum nil perenne cogitat,
 seseque culpis illigat.

Caelorum pulset intimum,
 vitale tollat praemium:
 vitemus omne noxium,
 purgemus omne pessimum.

Praesta, Pater piissime,
 Patrique compar Unice,
 cum Spiritu Paraclito,
 20 regnans per omne saeculum. Amen.

Feria II.—Monday

Immense caeli Conditor,
 qui, mixta ne confunderent,
 aquae fluenta dividens,
 caelum dedisti limitem;

firmans locum caelestibus,
 simulque terrae rivulis;
 ut unda flammas temperet,
 terrae solum ne dissipent:

10

infunde nunc, Piissime,
donum perennis gratiae;
fraudis novae ne casibus
nos error atterat vetus.

Lucem fides inveniat:
sic luminis jubar ferat,
ut vana cuncta terreat,
hanc falsa nulla comprimant.

Feria III.—Tuesday

Telluris ingens Conditor,
mundi solum qui eruens
pulsis aquae molestiis
terram dedisti immobilem:

ut germen aptum proferens
fulvis decora floribus
fecunda fructu sisteret,
pastumque gratum redderet:

10

mentis perustae vulnera
munda virore gratiae;
ut facta fletu diluat,
motusque pravos atterat.

Jussis tuis obtemperet,
nullis malis approximet:
bonis repleti gaudeat,
et mortis actum nesciat.

Feria IV.—Wednesday

Caeli Deus sanctissime,
qui lucidum centrum poli
candore pingis igneo,
augens decoro lumine:

quarto die, qui flammeam
solis rotam constituens,
lunae ministras ordinem,
vagosque cursus siderum:

10

ut noctibus, vel lumini
diremptionis terminum
primordiis et mensium
signum dares notissimum:

illumina cor hominum,
absterge sordes mentium,
resolve culpaе vinculum,
everte moles criminum.

Feria V.—Thursday

Magnae Deus potentiae,
qui ex aquis ortum genus
partim remittis gurgiti,
partim levas in aera:

demersa lymphis imprimens,
subvecta caelis irrigans:
ut stirpe ab una prodita,
diversa rapiant loca:

10

largire cunctis servulis,
quos mundat unda sanguinis,
nescire lapsus criminum,
nec ferre mortis taedium

Ut culpa nullum deprimat,
nullum levet jactantia;
elisa mens ne concidat,
elata mens ne corruat.

Feria VI.—Friday

Plasmator hominis Deus,
qui cuncta solus ordinans,
humum jubes producere
reptantis et ferae genus:

qui magna rerum corpora,
dictu jubentis vivida,
ut serviant per ordinem,
subdens dedisti homini:

10 repelle a servis tuis
quidquid per immunditiam
aut moribus se suggerit,
aut actibus se interserit.

Da gaudiorum praemia,
da gratiarum munera;
dissolve litis vincula,
adstringe pacis foedera.

Sabbato.—Saturday

O lux beata, Trinitas,
et principalis Unitas!
Jam sol recedit igneus;
infunde lumen cordibus.

Te mane laudum carmine,
te deprecemur vespere;
te nostra supplex gloria
per cuncta laudet saecula.

10 Deo Patri sit gloria,
ejusque soli Filio,
cum Spiritu Paraclito,
et nunc, et in perpetuum. Amen.

AURELIUS PRUDENTIUS CLEMENS

A. D. 348-413

CATHEMERINON. PERISTEPHANON

Aurelius Prudentius Clemens, the greatest Christian poet of the fourth and fifth centuries, was born at Saragossa in Spain. All that is known with certainty about the poet is drawn from a short autobiography prefixed as a preface to his works. From this we gather that he was born in A. D. 348, that having enjoyed a liberal education and for a while practised as a pleader, he had filled important judicial posts in two cities, and had subsequently received a high military appointment at court; but that now, with old age upon him, he realized with sadness and shame the folly of his youth and the worldliness of his middle age, and so, before he dies, he will praise God, if not by virtuous deeds, at least in song.

The reputation of Prudentius as a poet rests chiefly upon his *Cathemerinon* and *Peristephanon*. Bentley calls him the Horace and Vergil of the Christians. Mackail, in his *Latin Literature* has the following comment: "To the form thus established by St. Ambrose, Prudentius in his two books of lyrical poems gave a larger volume and a more sustained literary power. The *Cathemerinon* and the *Peristephanon* at once represent the most substantial addition made to the Latin lyrical poetry since Horace, and the most complete triumph of the new religion. They are not meant for actual singing in the churches. . . . But in the brilliance and vigor of language, their picturesque style, and the new joy that in spite of their asceticism burns throughout them, they gave an impulse of immense force towards the development of Christian literature. In merely technical quality they are superior to any poetry of the time, Claudian alone excepted; in their fullness of

NOSESSE LARGUERNULARUM DIUITES
LIQUIDIRECENTIBUS NOVENIS ADDITIS
ROSSINI FIGURANOUERIMUS NISI ICA
MOXI PSEXPDSQUISACERDOS VERUSEST
AREN TENATU SALT O ET IN ET TABILI
FUND BEATIS O FTERENS UICIORUM
GAMPUDICORDIS INTRA BUCASANA

EXTRACT FROM THE MANUSCRIPT OF PRUDENTIUS
CODEX PUTEANUS
(Text given in the Notes)

life, in the exultant tone which kindles and sustains them, they make Claudian grow pale like a candle flame at dawn."

"To read the hymns of Prudentius with interest and sympathy an historical imagination is indispensable. If he is in the habit of leaving the main issue and making lengthy detours into the picturesque parables and miraculous incidents of the Old Testament, there is a method in his digressiveness. He knows that one of the charms of paganism lies in its rich and variegated mythology. Yet Christianity also can point to an even nobler inheritance of the supernatural and wonderful in the mysterious evolution of its history. Hence, the stories of the early patriarchs, of the Israelites and Moses, of Daniel and Jonah, are imported by the poet as pictorial illustrations of his theme. The New Testament is also adequately represented. His theology is that of the Nicene Creed. The fall of man, the personality of the tempter, the mystery of the Trinity and of the Incarnation, the virgin birth, the death and resurrection of the body and life everlasting—these are the themes of his pen. His mind has absorbed the Christian religion and the Christian theology, and he not unfrequently rises to exalted heights in the interpretation of these mysteries" (Pope and Davis).

The *Cathemerinon* is a collection of twelve hymns, varying in length from eighty to two hundred and twenty lines. The first six were written for the different "mystical moments" of the Christian's day; a hymn for cockerow (Hymn I); the morning hymn (Hymn II); a hymn before and after meals (Hymns III, IV); a hymn for the hour when the lamps are lighted (Hymn V); a hymn before going to sleep, Hymn VI). Hymns VII and VIII praise the virtue of fasting; hymn IX, "Hymnus Omnis Horae," is a canticle of praise to Christ. The swinging rhythm is admirably suited for the expression

of the central thought of the poet, the motif of all his poetry, his personal love of Christ. Hymn X is a funeral hymn; Hymns XI and XII celebrate the feasts of Christmas and the Epiphany.

These Christian odes are Prudentius's happiest creations. The epilogue should be read in connection with the *Cathemerinon*; in it we find the poet's soul revealed.

*Attamen vel infimam
Deo obsequelam praestitisse prodest;
quidquid illud accidit
juvabit ore personasse Christum.*

Yet to have done Him meanest service brings
A thrill of rapture to my thankful heart;
Whate'er the end, this thought will joy afford,
My lips have sung the praises of my Lord.

The *Peristephanon* is a hymn book of martyr legends. Their contents were derived from the stories of the martyrs as told or sung on their festival days. They are beautiful illustrations of the finish of poetry set upon legend. First a martyrdom occurs. Then the legend rises, grows, and sometimes undergoes alterations of names and places and incidents. At last a poet makes a poem of the material. Prudentius' imaginative poetry fashions and universalizes events; whatever is unsuited to the type of man or occurrence is changed, and the narrative gains typical significance. These poems represent a new genus, a combination of epic and lyric which can almost be described as a ballad. Instead of the breadth and dignity of the epic we find in them the spirited popular narrative with its vivid detail expressed not in sonorous stately hexameters, but in the quick and live meter of the ballad. H. O. Taylor truly remarks: "These hymns carry the

feeling of the occurrence, and sometimes seem to herald the emotional fullness of late medieval verse:

*O virgo felix, O nova gloria,
Caelestis arcis nobilis incola.*

These lines truly sum up the feeling of the hymn to St. Agnes. One notices that they rhyme, and that the rhyme adds to the surge of the feeling."*

The hymns of these two books, comprising 5,587 lines, are skillfully written in every variety of classical meter. The poet's fine sense of metrical fitness is evinced in the adaptation of meter to content. The different meters used are indicated in the Notes at the end of this volume.

APOTHEOSIS

In the "Apotheosis" (1,085 hexameters), the first of his dogmatic poems, Prudentius develops the mysteries of the most holy Trinity and man's salvation in majestic lines. The brief prologue expounds the doctrine of the Trinity, defending it against the errors of the day. From this he naturally goes over to the Incarnation, where we see the picture of the God-Man developing ever clearer and more amiable, until in the end the poet's enthusiasm leads us to the ardent conviction that in the union of God and man our deepest interests lie, in Christ's death our salvation, and in His Resurrection our eternal life and glory.

HAMARTIGENIA

The second dogmatic poem is the "Hamartigenia," the "Origin of Sin," in 906 hexameters. To appreciate this poem one must understand the dualistic doctrine of Manichaeism, the Catholic doctrine on sin, and Bible history and biblical typology. The poem begins with a powerful

**The Classical Heritage of the Middle Ages.* H. O. Taylor.

graphic description of the death of Abel. Baumgartner, an over-ardent admirer of Prudentius, states that Aeschylus or Sophocles, had they been Christians, could not have improved on this. The stinging satire in the description of the principle of evil led Boissière to place Prudentius by the side of Juvenal. In truly classical language the effects of the fall in the rebellion of nature are pictured; the abuse of free will is the real cause of sin. The consideration of sin leads the poet to a genuine appreciation of his own sinfulness and the lines sink to a quiet, chastened chord of humility and sorrow:

*Lux immensa alios et tempora vincta coronis
Glorificet, me poena levis clementer adurat.*

PSYCHOMACHIA

The "Psychomachia" views the freedom of man's will from another angle; it is the story, in 980 hexameters, of the struggle of good and evil for the possession of men's souls, hence "The Battle of the Soul." Virtues and vices are all allegorical figures in true epic battle. In this poem we have the pioneer allegoric *autos*, afterwards developed by Lope de Vega and Calderon to its highest perfection. In the Middle Ages it was by far the most popular of the poems of Prudentius; it was used as a text in all the schools and often illustrated in art. Many of the manuscript codices, preserved in European libraries, have numerous miniatures, which, like those of the Vatican Vergil, seem to reach back to the days of the Roman Empire of the West.

CONTRA SYMMACHUM

With all the energy and keenness of a great satirist, Prudentius demonstrated the intrinsic contradictions, the vileness and absurdities of paganism in his two books *Contra*

Symmachum (1,976 hexameters). But he is not, like Juvenal, merely negative. Ardent patriot that he was, he appreciated all that was truly great in ancient Rome, and not even Horace and Vergil had a more confident belief in her eternal destiny; but his vision was that of a Christian who saw a far more exalted destiny for immortal Rome.

DITTOCHAEON

The "Dittochaeon" is a collection of forty-nine hexameter tetrastichs, of which twenty-four deal with scenes from the Old, and the remaining twenty-five with scenes from the New, Testament. They are probably inscriptions for mosaics or pictures in a Spanish basilica.

The chief fault of Prudentius is his tendency to prolixity and rhetorical declamation. But to judge him primarily by the standards of the classics, purity of diction and the canons of moderation and restraint, as Labriolle and many of the French critics do, is evidence of a fundamental misconception of Christian poetry. The spirit of Christianity was not the spirit of paganism. Emotions never felt by the pagan had to be expressed. The Christian heart could not hold "too much" love of God. A new language had to be formed; cold classic confinement was unendurable for the human heart that was reaching out to express the infinite God. To find fault with this is to find fault with Christianity itself, that made this change inevitable.

He is often censured for a too realistic portrayal of the sufferings of the martyrs, bordering at times on the repulsive. This is true; but we must remember that tastes change. Prudentius was writing in an age when proud Roman senators saw nothing degrading in submitting to the shameful rites of the disgusting Taurobolium, and

when the bloody spectacles of the amphitheater still brought a thrill of joy to a howling mob of pagan spectators.

For nearly a thousand years Prudentius was venerated as the foremost of Christian poets and the peer of the ancients. It was only when the enthusiasm for Christian ideals began to cool, and when humanism paid its extravagant homage to classical paganism, that he was neglected. And yet even Erasmus was forced to call him *unum Christianorum vere facundum poetam*. With the reviving interest in medieval Latin, this pioneer of Christian song will again receive his due recognition.

The popularity of Prudentius during the Middle Ages is attested by three hundred and twenty extant manuscripts, the oldest being written in the sixth century. The first printed copy of his works, published in 1472, has been followed by more than seventy different editions. The *Patrologia* of Migne, Vols. LIX and LX, contains the complete text by Arevalo. The best edition is the *In usum Delphini*, 1824. This edition prints not only a very clear text, but also a very thorough scholarly commentary for all the poems, compiled by some of the most eminent of the Renaissance classicists, including the commentary on the Nativity and Epiphany hymns written by Erasmus for Margaret Roper, the gifted daughter of Thomas More. The interesting letter with which Erasmus presented this *munusculum* introduces the Notes. The *Corpus Viennense* edition of Prudentius appeared in 1927 Vol. LXI, J. Bergman.

There is an excellent English verse translation of the *Cathemerinon* by Messrs. Pope and Davis, with Latin and English texts on opposite pages, published by J. M. Dent and Co., Aldine House, London, England.

HYMN FOR EVERY HOUR OF THE DAY*

Let me chant in sacred numbers, as I strike each sounding
string,
Chant in sweet melodious anthems, glorious deeds of Christ
our King;
He, my Muse, shall be thy story; with His praise my lyre
shall ring.

When the king in priestly raiment sang the Christ that
was to be,
Voice and lute and clashing cymbal joined in joyous har-
mony,
While the Spirit, heaven-descended, touched his lips to
prophecy.

Sing we now the works sure-proven, wrought of God in
mystic wise;
Heaven is witness; earth confesses how she saw with won-
dering eyes
God Himself with mortals mingling, man to teach in
human guise.

Of the Father's heart begotten, ere the world from chaos
rose,
He is Alpha; from that fountain all that is and hath been
flows;
He is Omega, of all things yet to come the mystic close.

By His word was all created; He commands, and lo! 'tis
done;
Earth and sky and boundless ocean, universe of three in
one,
All that sees the moon's soft radiance, all that breathes
beneath the sun.

* Translation by R. F. Davis.

HYMNUS OMNIS HORAE

Cathemerinon IX

Da puer plectrum, choreis ut canam fidelibus
dulce carmen et melodum, gesta Christi insignia,
hunc camoena nostra solum pangat, hunc laudet lyra.

Christus est, quem rex sacerdos affuturum protinus
infulatus concinebat voce, chorda et tympano,
Spiritus^{us} caelo influentem per medullas hauriens.

Facta nos et jam probata pangimus miracula,
testis orbis est; nec ipsa terra quod vidit, negat,
comminus Deum docendis proditum mortalibus.

- 10 Corde fusus ex parentis, ante mundi exordium,
alpha et Ω cognominatus: ipse fons et clausula
omnium, quæ sunt, fuerunt, quæque post futura
sunt.

Ipse jussit, et creata; dixit ipse, et facta sunt;
terra caelum, fossa ponti, trina rerum machina,
quæque in his vigent sub alto Solis et Lunae globo.

He assumed this mortal body, frail and feeble, doomed
to die,
That the race from dust created might not perish utterly,
Which the dreadful law had sentenced in the depths of hell
to lie.

O how blest that wondrous birthday, when the maid the
curse retrieved,
Brought to birth mankind's salvation, by the Holy Ghost
conceived,
And the sacred Babe, Redeemer of the world, her arms
received.

Sing, ye heights of heaven, His praises; angels and arch-
angels sing!

Wheresoe'er ye be, ye faithful, let your joyous anthems
ring,

Every tongue his name confessing, countless voices an-
swering.

This is He whom seer and sibyl sang in ages long gone by;
This is He of old revealed in the page of prophecy;
Lo, He comes, the promised Savior; let the world His
praises cry.

In the urns the clear cold water turns to juice of noblest
vine,

And the servant, drawing from them, starts to see the gen-
erous wine,

While the host, its savor tasting, wonders at the draught
divine.

To the leper worn and wasted, white with many a loath-
some sore,

"Be thou cleaned," He said, "I bid it!" Swift 'tis done;
His words restore;

To the priest the gift he offers, clean and healthful as of
yore.

Corporis formam caduci, membra morti obnoxia
induit, ne gens periret primoplasti ex germine,
meraserat quam lex profundo noxialis Tartaro.

20 O beatus ortus ille, virgo cum puerpera
edidit nostram salutem foeta sancto Spiritu;
et puer redemptor orbis os sacratum protulit.

Psallat altitudo caeli, psallite omnes angeli,
quidquid est virtutis usquam psallat in laudem Dei;
nulla linguarum silescat, vox et omnis consonet.

Ecce, quem vates vetustis concinebant saeculis,
quem prophetarum fideles paginae spoponderant,
emieat, promissus olim; cuncta collaudent eum.

30 Cantharis infusa lympa fit Falernum nobile;
nuntiat vinum minister esse promptum ex hydria,
ipse rex sapore tinctis obstupescit poculis.

Membra mortis ulcerosa, viscerum putredines
mando ut abluantur, inquit, fit ratum quod jusserat;
turgidam cutem repurgant vulnerum piamina.

On the eyes long sealed in darkness, buried in unbroken
night,
Thou didst spread Thy lips' sweet nectar mixed with clay;
then came the sight,
As Thy gracious touch all-healing brought to those dark
orbs the light.

Thou didst chide the raging tempest, when the waves with
foaming crest
Leaped about the fragile vessel, buffeted and sore dis-
tressed;
Wind and wave, their fury stilling, sank to calm at Thy
behest.

Once a woman's timid fingers touched Thy garment's low-
est braid,
And the pallor left her visage, healing power the touch
conveyed,
For the years of pain were ended and the flow of blood
was stayed.

Thou didst see men bear to burial one struck down in
youth's glad tide,
While a widowed mother followed, wailing for her boy
that died;
"Rise!" Thou saidst, and led him gently to his weeping
mother's side.

Lazarus, who lay in darkness till three nights had passed
away,
At Thy voice awoke to soundness, rising to the light of
day,
As the breath his frame re-entered touched already with
decay.

Tu perennibus tenebris jam sepulta lumina
illinis limo salubri, sacri et oris nectare;
mox apertis hac medela lux reducta est orbibus.

Increpas ventum furem, quod procellis tristibus
vertat aequor fundo ab imo, vexet et vagam ratem;
ille jussis obsecundat, mitis unda sternitur.

40 Extimum vestis sacratae furtim mulier attigit;
protinus salus secuta est, ora pallor deserit;
sistitur rivus, cruore qui fluebat perpeti.

Exitu dulcis juventae raptum ephebum viderat,
orba quem mater supremis funerabat fletibus;
surge, dixit, ille surgit, matri et astans redditur.

Sole jam quarto carentem, jam sepulcro absconditum
Lazarum jubet vigere, reddito spiramine;
foetidum jecur reductus rursus intrat halitus.

See, He walks upon the waters, treads the billow's rolling
crest;

O'er the shifting depths of ocean firm and sure His foot-
steps rest,

And the wave parts not asunder where those holy feet are
pressed.

And the madman, chained and tortured by dark powers,
from whom all fly,

As the tombs, that were his dwelling, echo to his savage
cry,

Rushes forth and falls adoring, when he sees that Christ is
nigh.

Then the legion of foul spirits, driven from their human
prey,

Seize the noisome swine, that feeding high upon the hill-
side stray,

And the herd, in sudden frenzy, plunges in the waters
gray.

"Gather in twelve woven baskets all the fragments that
remain,"

He hath fed the weary thousands, resting o'er the grassy
plain,

And His power hath stayed their hunger with five loaves
and fishes twain.

Thine, O Christ, is endless sweetness; Thou art our celes-
tial bread;

Nevermore he knoweth hunger, who upon Thy grace hath
fed,

Grace whereby no mortal body but the soul is nourished.

Ambulat per stagna ponti, summa caleat fluctuum;
50 mobilis liquor profundi pendulam praestat viam,
nec fatiscit unda sanctis pressa sub vestigiis.

Suetus antro bustuali sub catenis frendere,
mentis impos, efferatis percitus furoribus
prosilit, ruitque supplex, Christum adesse ut senserat.

Pulsa pestis lubricorum milleformis daemonum,
corripit gregis suilli sordida spurcamina;
seque nigris mergit undis, ut pecus lymphaticum.

Quinque panibus peresis, et gemellis piscibus,
fertque qualus ter quaternus ferculorum fragmina;
60 affatim refecta jam sunt accubantum millia.

Tu cibus, panisque noster, tu perennis suavitas;
nescit esurire in aevum qui tuam sumit dapem;
nec lacunam ventris implet, sed foveat vitalia.

They that knew not speech nor language, closed to every
 sound their ears,
To the Master's call responding break the barriers of
 years;
Now the deaf holds joyous converse and the lightest whis-
 per hears.

Sickness at His word departed, pain and pallid languor
 fled,
Many a tongue long chained in silence, words of praise
 and blessing said;
And the palsied man rejoicing through the city bore his
 bed.

Yea, that they might know salvation who in Hades' prison
 were pent,
In His mercy condescending through Hell's gloomy gates
 He went;
Bolt and massy hinge were shattered, adamantine portals
 rent.

For the door that all receiveth, but releaseth nevermore,
Opens now and, slowly turning, doth the ghosts to light
 restore,
Who, the eternal laws suspended, tread again its dusky
 floor.

But while God with golden glory floods the murky realms
 of night,
And upon the startled shadows dawns a day serene and
 bright
In the darkened vault of heaven stars forlorn refuse their
 light.

Clausus aurium meatus, et sonorum nescius,
purgat ad praecepta Christi crassa quaeque obstacula,
vocibus capax fruendis, ac susurris pervius.

Omnis aegritudo cedit, languor omnis pellitur;
lingua fatur, quam veterna vinxerant silentia;
gestat et suum per urbem laetus aeger lectulum.

70 Quin et ipsum, ne salutis inferi expertes forent,
tartarum benignus intrat; fracta cedit janua,
vectibus cadit revulsis cardo dissolubilis.

Illa prompta ad irruentes, ad revertentes tenax,
obice extrorsum repulso porta reddit mortuos;
lege versa, et limen atrum jam recalcandum patet.

Sed Deus dum luce fulva mortis antra illuminat,
dum stupentibus tenebris candidum praestat diem;
tristia squalentis aethrae palluerunt sidera.

For the sun in garb of mourning veiled his radiant orb
and passed
From his flaming path in sorrow, hiding till mankind
aghast
Deemed that o'er a world of chaos night's eternal pall was
cast.

Now, my soul, in liquid measures let the sounding num-
bers flow;
Sing the trophy of His Passion, sing the cross triumphant
now;
Sing the ensign of Christ's glory, marked on every faith-
ful brow.

Ah, how wondrous was the fountain flowing from His
pierced side,
Whence the blood and water mingled in a strange and
sacred tide,
Water, sign of mystic cleansing; blood, the martyr's crown
of pride.

In that hour the ancient serpent saw the holy victim
slain,
Saw, and shed his hate envenomed, all his malice spent in
vain;
See, the hissing neck is broken as he writhes in sullen
pain.

Aye, what boots it, cursed serpent, that the man God made
from clay,
Victim of the baleful cunning, by thy lies was led astray?
God hath ta'en a mortal body and hath washed the guilt
away.

Sol refugit, et lugubri sordidus ferrugine
80 igneum reliquit axem, seque moerens abdidit;
fertur horruisse mundus noctis aeternae chaos.

Solve vocem mens sonoram, solve linguam mobilem;
die tropaeum passionis, die triumphalem crucem;
pange vexillum, notatis quod refulget frontibus.

O novum, caedes stupenda, vulneris miraculum!
hinc cruoris fluxit unda, lympa parte ex altera;
lympa nempe dat lavacrum, tum corona ex sanguine
est.

Vidit anguis immolatam corporis sacri hostiam,
vidit, et fellis perusti mox venenum perdidit,
90 saucius dolore multo colla fractus sibila.

Quid tibi, profane serpens, profuit rebus novis
plasma primum perculisse versipelli hortamine?
Diluit culpam recepto forma mortalis Deo.

Christ, our captain, for a season deigned to dwell in
death's domain,
That the dead, long time imprisoned, might return to life
again,
Breaking by His great example ancient sin's enthralling
chain.

Thus, upon the third glad morning, patriarchs and saints
of yore
As the risen Lord ascended, followed Him who went be-
fore,
From forgotten graves proceeding, habited in flesh once
more.

Limb to limb unites and rises from the ashes dry and cold,
And the lifeblood courses warmly through the frames long
turned to mold,
Skin and flesh, anew created, muscle, bone and nerve en-
fold.

Then, mankind to life restoring, death downtrodden
'neath his feet,
Lo! the victor mounts triumphant to the Father's judg-
ment seat,
Bringing back to heaven the glory by His Passion made
complete.

Hail! Thou Judge of souls departed! Hail! of all the liv-
ing King!
On the Father's right hand throned, through His courts
Thy praises ring,
Till at last for all offenses righteous judgment Thou shalt
bring.

Ad brevem se mortis usum dux salutis dedidit,
mortuos olim sepultos ut redire insuesceret,
dissolutis pristinorum vinculis peccaminum.

Tunc patres sanctique multi conditorem praeivum
jam revertentem secuti, tertio demum die
carnis indumenta sumunt, eque bustis prodeunt.

100 Cerneret coire membra de favillis aridis;
frigidum venis resumptis pulverem tepescere;
ossa, nervos, ac medullas glutino cutis tegi.

Post, ut occasum resolvit, vitae et hominem reddidit,
arduum tribunal victor ascendit sui Patris,
inclytam caelo reportans passionis gloriam.

Macte iudex mortuorum, macte rex viventium,
dexter in Parentis arce qui cluis virtutibus,
omnium venturus inde justus ultor criminum.

Now let old and young uniting chant to Thee harmonious
lays,
Maid and matron hymn Thy glory, infant lips their an-
them raise,
Boys and girls together singing with pure heart their song
of praise.

Let the storm and summer sunshine, gliding stream and
sounding shore,
Sea and forest, frost and zephyr, day and night their
Lord adore;
Let creation join to laud Thee through the ages evermore.

HYMN FOR THE LIGHTING OF THE LAMPS*

Blest Lord, Creator of the glowing light,
At whose behest the hours successive move,
The sun has set: black darkness broods above:
Christ! light Thy faithful through the coming night.

The courts are lit with stars unnumbered,
And in the cloudless vault the pale moon rides;
Yet Thou dost bid us seek the fire that hides
Till swift we strike it from its flinty bed.

So man may learn that in Christ's body came
The hidden hope of light to mortals given:
He is the Rock—'tis His own word—that riven
Sends forth to all our race the eternal flame.

From lamps that brim with rich and fragrant oil,
Or torches dry this heaven-sent fire we feed;
Or make us rushlights from the flowering reed
And wax, whereon the bees have spent their toil.

* Translation by Pope and Davis.

Te senes, et te juvenus, parvulorum te chorus,
110 turba matrum virginumque, simplices puellulae,
voce concordēs pudicis perstrepat concentibus.

Fluminum lapsus et undae, littorum crepidines,
imber, aestus, nix, pruina, sylva, et aura, nox, dies,
omnibus te concelebrent saeculorum saeculis.

HYMNUS AD INCENSUM LUCERNAE

(*Cathemerinon V*)

Inventor rutili, dux bone, luminis,
qui certis vicibus tempora dividis,
merso sole chaos ingruit horridum,
lucem redde tuis Christe fidelibus.

Quamvis innumero sidere regiam
lunarique polum lampade pinxeris,
incussu silicis lumina nos tamen
monstras saxigeno semine quaerere:

ne nesciret homo spem sibi luminis
10 in Christi solido corpore conditam,
qui dici stabilem se voluit petram,
nostris igniculis unde genus venit.

Pinguis quos olei rore madentibus
lychnis aut facibus pascimus aridis:
quin et fila favis scirpea floreis
presso melle prius conlita fingimus.

Bright glows the light, whether the resin thick
Of pine-brand flares, or waxen tapers burn
With melting radiance, or the hollow urn
Yields its stored sweetness to the thirsty wick.

Beneath the might of fire, in slow decay
The scented tears of glowing nectar fall;
Lower and lower droops the candle tall
And ever dwindling weeps itself away.

So by Thy gifts, great Father, hearth and hall
Are all ablaze with points of twinkling light
That vie with daylight spent; and vanquished night
Rends, as she flies away, her sable pall.

Who knoweth not that from high heaven first came
Our light, from God Himself the rushing fire?
For Moses erst, amid the prickly brier,
Saw God made manifest in lambent flame.

Ah, happy he! deemed worthy face to face
To see heaven's Lord within that sacred brake;
Bidden the sandals from his feet to take,
Nor with his shoon defile that holy place.

The mighty children of the chosen name,
Saved by the merits of their sires, and free
After long years of savage tyranny,
Through the drear desert followed still that flame.

Striking their camp beneath the silent night
Where'er they went, to lead their darkling way,
The cloud of glory lent its guiding ray
And shone more splendid than the noonday light.

But, mad with jealous fury, Egypt's king
Calls his great host to battle for their lord:
Swiftly the cohorts gather at his word,
And down the mail-clad lines the clarions ring.

Vivax flamma viget, seu cava testula
sucum linteolo suggerit ebrio,
seu pinus piceam fert alimoniam,
20 seu ceram teretem stuppa calens bibit.

Nectar de liquido vertice fervidum
guttatim lacrimis stillat olentibus,
ambustum quoniam vis facit ignea
imbrem de madido flere cacumine.

splendent ergo tuis muneribus, Pater,
flammis mobilibus scilicet atria,
absentemque diem lux agit aemula,
quam nox cum lacero victa fugit peplo.

Sed quis non rapidi luminis arduam
30 manantemque Deo cernat originem?
Moyses nempe Deum spinifera in rubo
vidit conspicuo lumine flammeum.

Felix, qui meruit sentibus in sacris
caelestis solii visere principem,
jussus nexa pedum vincula solvere,
ne sanctum involueris pollueret locum.

Hunc ignem populus sanguinis incliti
majorum meritis tutus et impotens,
suetus sub dominis vivere barbaris,
40 jam liber sequitur longa per avia.

Qua gressum tulerant castraque caerulae
noctis per medium concita noverant,
plebem pervigilem fulgure praevio
ducebat radius sole micantior.

Sed rex Niliaci littoris invido
fervens felle jubet praevalidam manum
in bellum rapidis ire cohortibus
ferratasque acies clangere classicum.

Girding their trusty swords the warriors go
To fill the ranks; hoarse bugles rend the air;
These seize their massy javelins, these prepare
The death-winged arrow and the Cretan bow.

The footmen throng in close battalions pressed;
The chariots thunder; to the saddle spring
The riders of the Nile, as forth they fling
Egypt's proud banner with the serpent crest.

And now, forgetful of the bondage past,
Thy children, tortured by the desert heat,
Drag to the Red Sea's brink their weary feet,
And on its sandy margin rest at last.

See! with their forsworn king the savage foe
Draws nigh: the threatening squadrons nearer ride;
But ever onward urged the intrepid guide
And through the waves bade Israel fearless go.

Before that steadfast march the billows fall,
Then raise on either hand their crystal mass,
While through the Sundered deep Thy people pass
And ocean guards them with a liquid wall.

But, mad with baffled rage, the dusky horde
Of Egypt, by their impious despot led,
Athirst the hated Hebrews' blood to shed
Pursued, all reckless of the o'er-arching flood.

Swift as the wind the royal squadrons ride,
But swifter yet the crystal barriers break,
The waves exultantly their bounds forsake
And roll together in a roaring tide.

'Mid steeds and chariots and drifting mail
The drowned lords of Egypt found a grave
With all their swart retainers 'neath the wave;
And in their haughty courts the mourners wail.

Sumunt arma viri seque minacibus
50 accingunt gladiis, triste canit tuba ;
hic fudit jaculis, ille volantia
praefigit calamis spicula Gnosiis.

Densetur cuneis turba pedestribus,
currus pars et equos et volucres rotas
conscendunt celeres signaque bellica
praetendunt tumidis clara draconibus.

Hic jam servitii nescia pristini
gens Pelusiacis usta vaporibus
tandem purpurei gurgitis hospita
60 rubris littoribus fessa resederat.

Hostis dirus adest cum duce perfido,
infert et validis praelia viribus:
Moyses porro suos in mare praecipit
constans intrepidus tendere gressibus:

praebent rupta locum stagna viantibus
riparum in faciem pervia, sistitur
circumstans vitreis unda liquoribus,
dum plebs sub bifido permeat aequore.

Pubes quin etiam decolor asperis
70 irritata odiis rege sub impio
Hebraeum sitiens fundere sanguinem
audet se pelago credere concavo:

ibant praecipiti turbine percita
fluctus per medios agmina regia,
sed confusa dehinc unda revolvitur
in semet revolans gurgite confluo.

Currus tunc et equos telaque naufraga
ipsos et procures et vaga corpora
nigrorum videas nare satellitum,
80 arcis justitium triste tyrannicae.

What tongue, O Christ, Thy glories can unfold?
Thine was the arm, outstretched in wrath, that made
The stricken land of Pharaoh, sore afraid,
Bow down before Thy minister of old.

Thy pathless deep did at the voice restrain
Its surging billows, till with Thee for guide
Thy host passed scathless, and the reflux tide
Swept down the wicked to the engulfing main.

At Thy command the desert, parched and dry,
Breaks into laughing rills, and water clear
Wells from the smitten rock Thy flock to cheer
And quench their thirst beneath that brazen sky.

Then Marah's bitterness grew passing sweet,
Touched by the mystic tree; so by the grace
Of Thine own tree, O Christ, our sinful race
Regains its lost hopes at Thy pierced feet.

Faster than icy hail the manna falls,
Like snow drifting from a wintry sky;
The feast is set; they heap the tables high
With that rich food from Thy celestial halls.

Fresh blow the breezes from the distant shore
And bear a fluttering cloud that hides the light,
Till the frail pinions, faltering in their flight,
Sink in the wilderness to rise no more.

How great the love of God's own Son, that shed
Such wondrous bounty on His chosen race!
And still to us He proffers in His grace
The mystic feast, wherewith our souls are fed.

Through the world's raging sea He bids us come,
And 'twixt the sundered billows guides our path,
Till, spent and wearied with the ocean's wrath,
He calls His storm-tossed saints to heaven and home.

Quae tandem poterit lingua retexere
laudes Christe tuas? qui domitam Pharon
plagis multimodis cedere praesuli
cogis justitiae vindice dextera.

Qui pontum rapidis aestibus invium
persultare vetas, ut refluo in salo
securus pateat te duce transitus,
et mox unda rapax ut voret impios.

90 Cui jejuna eremi saxa loquacibus
exundant scatebris, et latices novos
fundit scissa silex, quae sitientibus
dat potum populis axe sub igneo.

Instar fellis aqua tristifico in lacu
fit ligni venia mel velut Atticum;
lignum est, quo sapiunt aspera dulcius;
nam praefixa cruci spes hominum viget.

Implet castra cibus tunc quoque ninguidus,
inlabens gelida grandine densius;
his mensas epulis, hac dape construunt,
100 quam dat sidereo Christus ab aethere.

Nec non imbrifero ventus anhelitu
crassa nube leves invehit alites,
quae conflata in humum, cum semel agmina
fluxerunt, reduci non revolant fuga.

Haec olim patribus praemia contulit
insignis pietas numinis unici,
cujus subsidio nos quoque vescimur
pascentes dapibus pectora mysticis.

Fessos ille vocat per freta seculi
110 discissis populum turbinibus regens
jactatasque animas mille laboribus
justorum in patriam scandere praecipit.

There in His paradise red roses blow,
With golden daffodils and lilies pale
And gentle violets, and down the vale
The murmuring rivulets forever flow.

Sweet balsams, welling from the slender tree,
And precious spices fill the fragrant air,
And, hiding by the stream, that blossom rare
Whose leaves the river hurries to the sea.

There the blest souls with one accord unite,
To hymn in dulcet song their Savior's praise,
And as the chanting quire their voices raise
They tread with shining feet the lilies bright.

Yea, e'en the spirits of the lost, that dwell
Where the black stream of sullen Acheron flows,
Rest on that holy night when Christ arose,
And for a while 'tis holiday in hell.

No sun from ocean rising drives away
Their darkness, with his flaming shafts far-hurled,
But from the Cross of Christ o'er that wan world
There streams the radiance of a new-born day.

The sulphurous floods with lessened fury glow,
The aching limbs find respite from their pain,
While, in glad freedom from the galling chain,
The tortured ghosts a short-lived solace know.

In holy gladness let this night be sped,
As here we gather, Lord, to watch and pray;
To Thee with one consent our vows we pay
And on Thy altar set the sacred bread.

From pendent chains the lamps of crystal blaze;
By fragrant oil sustained the clear flame glows
With strength undimmed, and through the darkness
throws
High o'er the fretted roof a golden haze,

Illic purpureis tecta rosariis
omnis fragrat humus calthaque pingua
et molles violas et tenues crocos
fundit fonticulis uda fugacibus.

Illic et gracili balsama surculo
desudata fluunt, raraque cinnama
spirant et folium, fonte quod abdito
120 praelambens fluvius portat in exitum.

Felices animae prata per herbida
concentu parili suave sonantibus
hymnorum modulis dulces canunt melos,
calcant et pedibus lilia candidis.

Sunt et spiritibus saepe nocentibus
poenarum celebres sub Styge feriae
illa nocte, sacer qua rediit Deus
stagnis ad superos ex Acheronticis.

Non sicut tenebras de face fulgida
130 surgens oceano Lucifer imbuat,
sed terris Domini de cruce tristibus
major sole novum restituens diem.

Marcent suppliciis tartara mitibus,
exultatque sui carceris otio
umbrarum populus liber ab ignibus,
nec fervent solito flumina sulphure.

Nos festis trahimus per pia gaudia
noctem conciliis vota que prospera
certatim vigili congerimus prece
140 exstructoque agimus liba sacrario.

Pendent mobilibus lumina funibus,
quae suffixa micant per laquearia,
et de languidulis fota natatibus
lucem perspicuo flamma jacet vitro.

As 'twere heaven's starry floor our wondering eye
Beheld, wherein the Bears their light display,
Where Phosphor heralds the approach of day
And Hesper's radiance floods the evening sky.

Meet is the gift we offer here to Thee,
Father of all, as falls the dewy night;
Thine own most precious gift we bring—the light
Whereby mankind Thy other bounties see.

Thou art the Light indeed; on our dull eyes
And on our inmost souls Thy rays are poured;
To Thee we light our lamps: receive them, Lord,
Filled with the oil of peace and sacrifice.

O hear us, Father, through Thine only Son,
Our Lord and Savior, by whose love bequeathed
The Paraclete upon our hearts has breathed,
With Him and Thee through endless ages one.



ST. MARK (Thorwaldsen)

Credes stelligeram desuper aream
ornatam geminis stare trionibus,
et qua Bosporeum temo regit jugum,
passim purpureos spargier Hesperos.

150 O res digna, Pater, quam tibi roscidae
noctis principio grex tuus offerat,
lucem, qua tribuis nil pretiosius,
lucem, qua reliqua praemia cernimus.

Tu lux vera oculis, lux quoque sensibus,
intus tu speculum, tu speculum foris,
lumen, quod famulans, offero, suscipe,
tinctum pacifici chrismatis unguine.

Per Christum genitum, summe Pater, tuum,
in quo visibilis stat tibi gloria,
qui noster Dominus, qui tuus unicus
160 spirat de patrio corde Paraclitum.



ST. LUKE (Thorwaldsen)

HYMN BEFORE GOING TO BED

(Cathemerinon VI)

Ades Pater supreme,
quem nemo vidit unquam,
Patrisque sermo Christe,
et Spiritus benigne.

O Trinitatis huius
vis una, lumen unum,
Deus ex Deo perennis,
Deus ex utroque missus.

Fluxit labor diei,
10 redit et quietis hora,
blandus sopor vicissim
fessos relaxat artus.

Mens aestuans procellis
curisque sauciata
totis bibit medullis
obliviale poclum.

Serpit per omne corpus
Lethaea vis, nec ullum
miseris doloris aegri
20 patitur manere sensum.

Lex haec data est caducis
Deo iubente membris,
ut temperet laborem
medicabilis voluptas.

Sed dum pererrat omnes
quies amica venas,
pectusque feriatum
placat rigante somno:

30 Liber vagat per auras
rapido vigore sensus,
variasque per figuras,
quae sunt operta, cernit.

Quia mens soluta curis,
cui est origo caelum,
purusque fons ab aethra
iners jacere nescit.

Imitata multiformes
facies sibi ipsa fingit,
per quas repente currens
40 tenui fruatur actu.

Sed sensa somniantum
dispar fatigat horror,
nunc splendor intererrat
qui dat futura nosse.

Plerumque dissipatis
mendax imago veris
animos pavore maestos
ambage fallit atra.

50 Quem rara culpa morum
non polluit frequenter,
nunc lux serena vibrans
res edocet latentes.

At qui coinquinatum
vitiis cor inpiavit,
lusus pavore multo
species videt tremendas.

Hoc patriarcha noster
sub carceris catena
geminis simul ministris
60 interpret adprobavit;

quorum reversus unus
dat poculum tyranno,
ast alterum rapaces
fixum vorant volucres.

Ipsū deinde regem
perplexa somniantem
monuit famem futuram
clausis cavere acervis.

70 Mox praesul ac tetrarches
regnum per omne jussus
sociam tenere virgam
dominae resedit aulae.

O quam profunda justis
arcana per soporem
aperit tuenda Christus,
quam clara! quam tacenda!

80 Evangelista summi
fidissimus magistri
signata quae latebant
nebulis videt remotis:

ipsum tonantis agnum
de caede purpurantem,
qui consciū futuri
librum resignat unus.

113 Tali sopore justus
mentem relaxat heros,
ut spiritu sagaci
caelum peragret omne.

Nos nil meremur horū,
quos creber inplet error,
concreta quos malarum
120 vitiat cupido rerum.

Sat est quiete dulci
fessum fovere corpus;
sat, si nihil sinistrum
vanae minentur umbrae.

Cultor Dei memento
te fontis et lavaeri
rorem subisse sanctum,
te chrismate innotatum.

130 Fac, cum vocante somno
castum petis cubile,
frontem locumque cordis
crucis figura signet.

Crux pellit omne crimen,
fugiunt crucem tenebrae:
tali dicata signo
mens fluctuare nescit.

140 Procul, O procul vagantum
portenta somniorum,
procul esto pervicaci
praestigiator astu!

O tortuose serpens,
qui mille per maeandros
fraudesque flexuosas
agitas quieta corda,

Discede, Christus hic est,
hic Christus est, liquesce:
signum quod ipse nosti
damnat tuam catervam.

150 Corpus licet fatiscens
jaceat recline paullum,
Christum tamen sub ipso
meditabimur sopore.

FOR THE BURIAL OF THE DEAD*

(Selection from Hymn X)

Each sorrowful mourner be silent!
Fond mothers give over your weeping;
None count those dear pledges as perished,
This death, it is life's reparation.

Thus arid and lifeless and buried,
Those seeds shall arise in their beauty,
Restored from the turf where we laid them,
Taking thought of a new growth forever.

Now take him, O earth, to thy keeping
And give him soft rest in thy bosom;
I lend thee the frame of a Christian,
I entrust thee the generous fragments.

This once was the home of a spirit
By the breath of its Maker created,
Here once was the wisdom implanted
That leaneth on Christ as its monarch.

Thou holily guard the deposit,
He will well, He will surely require it
Who forming it, made its creation
The type of His Image and likeness.

They are coming, those times of fulfillment,
When God every hope shall accomplish,
Then thou must give up the deposit
That now I entrust to thy keeping.

* Archbishop Trench (*Sacred Latin Poetry*, p. 287), reproduces these thirteen stanzas with the following comment: "These lines, the crowning glory of the poetry of Prudentius, form only a part of the tenth *Cathemerinon*; but it has long been the custom to contemplate them apart from their context, and as an independent poem. This continued till a late day as the favorite funeral hymn in the Evangelical Church in Germany, either in the original

EX HYMNO "AD EXSEQUIAS DEFUNCTI"

Cathemerinon X

- 117 Jam moesta quiesce querela,
lacrimas suspendite, matres,
nullus sua pignora plangat,
120 mors haec reparatio vitae est.
- Sic semina sicca virescunt,
jam mortua jamque sepulta,
quae reddita caespite ab imo
veteres meditantur aristas.
- Nunc suscipe, terra, fovendum,
gremioque hunc concipe molli;
hominis tibi membra sequestro,
generosa et fragmina credo.
- Animae fuit haec domus olim,
130 factoris ab ore creatae,
fervens habitavit in istis
sapientia principe Christo.
- Tu depositum tege corpus,
non immemor ille requiret
sua munera fictor et auctor,
proprieque aenigmata vultus.
- Veniant modo tempora justa,
cum spem Deus impleat omnem,
reddas patefacta necesse est,
140 qualem tibi trado figuram.

or in the grand old translation, 'Hoert auf mit Trauern and Klagen.' " The translation here given is by J. M. Neale. It is in the meter of the original. Compare with it the following of Pope and Davis: "Hushed be your voices, ye that mourn; Ye weeping mothers dry the tear; Let none lament for children dear, For man through death to life is born."

For not though the flight of long ages
Those bones had resolved into ashes,
And the dust whereunto they had crumbled
One pitiful handful might measure;

Not e'en though meandering rivers
Or breezes that sweep o'er the heaven
Each nerve have dissolved and each fiber,
May we say that the man can have perished.

But until the resolvable body
Thou recallest, O God, and reformest,
What regions unknown to the mortal
Dost Thou will the pure soul to inhabit!

It shall rest upon Abraham's bosom,
As the spirit of blest Eleazar,
Whom, afar in that paradise, Dives
Beholds from the flame of his torments.

We follow Thy saying, Redeemer,
Whereby, as on death Thou wast trampling,
The thief, Thy companion, Thou willedst
To tread in Thy footsteps, and triumph.

To the faithful the bright way is open,
Henceforward to paradise leading,
And to that blessed grove we have access
Whereof man was bereaved by the serpent.

Thou Leader and Guide of thy people,
Give command that the soul of Thy servant
May have holy repose in the country
Whence exile and erring he wandered.

Non, si cariosa vetustas
dissolverit ossa favillis,
fueritque cinisculus arens
minime mensura pugilli:

Nec, si vaga flamina et aerae,
vacuum per inane volantes,
tulerint cum pulvere nervos,
hominem periisse licebit.

150 Sed cum resolubile corpus
revocas, Deus, atque reformas,
quam regionem jubebis
animam requiescere puram?

Gremio senis addita sancti
recubabit, ut est Eleazar,
quem floribus undique septum
dives procul aspicit ardens.

160 Sequimur tua dicta, Redemptor,
quibus atra morte triumphans,
tua per vestigia mandas
socium crucis ire latronem.

Patet ecce fidelibus ampli
via lucida jam Paradisi,
licet et nemo illud adire,
homini quod ademerat anguis.

Illic precor, optime ductor,
famulam tibi praecipe mentem
genitali in sede sacrari,
quam liquerat exsul et errans.

170 Nos tecta fovebimus ossa
violis et fronde frequenti,
titulumque et frigida saxa
liquido spargemus odore.

LITURGICAL HYMNS

Centos

To the student of hymnology Prudentius is known as the author of several hymns of the breviary. These liturgical hymns are centos, consisting of four or more stanzas taken from the *Cathemerinon* and appropriated by the Church for her service. The Epiphany hymn (52 stanzas) thus supplies the breviary hymns for the feasts of the Transfiguration, the Holy Innocents, and the Epiphany. The line numbers indicate the position of the lines in the original poem of Prudentius, and illustrate how these centos have been taken from the longer hymns. The translation, by Father Caswall, is taken from his *Lyra Catholica*.

The breviary hymns of lauds in the ferial office for Tuesday, Wednesday, and Thursday, are taken in the same way from the *Cathemerinon*, from Hymnus I and II, "Ad galli cantum" and "Hymnus matutinus." Britt, in his *Hymns of the Breviary and Missal*, has the following remark on these hymns: "It will be observed that these hymns are replete with figurative expressions. As darkness and mists are symbolical of sin and unbelief, so light is a symbol of truth and of Christ. In studying these hymns, attention should be paid to the figurative rather than the literal meaning of the lines."



THE SLAUGHTER OF THE INNOCENTS (Doré)

FOR MATINS ON THE FEAST
OF THE HOLY INNOCENTS

When it reached the tyrant's ear,
Brooding anxious all alone,
That the King of Kings was near,
Who should sit on David's throne;
Stung with madness, straight he cries,
"Treason threatens, draw the sword,
Rebels all around us rise,
Drown the cradles deep in blood."
What is guilty Herod's gain,
Though a thousand babes he slay?
Christ, amid a thousand slain,
Is in safety borne away.

FOR LAUDS AND VESPERS, ON THE FEAST OF THE
HOLY INNOCENTS

Lovely flowers of martyrs, hail!
Smitten by the tyrant foe
On life's threshold—as the gale
Strews the roses ere they blow.
First to die for Christ, sweet lambs!
At the very altar ye,
With your fatal crowns and palms,
Sport in your simplicity.

FOR LAUDS ON THE FEAST OF THE EPIPHANY

Bethlehem! of noblest cities
None can once with thee compare;
Thou alone the Lord from Heaven
Didst for us Incarnate bear.

AD MATUTINUM IN FESTO SS. INNOCENTII

- 93 Audit tyrannus anxius
 adesse regem principem,
 qui nomen Israel regat
 teneatque David regiam
- 97 Exclamat amens nuntio,
 successor instat, pellimur;
 satelles, i, ferrum rape,
 perfunde cunas sanguine.
- 133 Quid proficit tantum nefas,
 quid crimen Herodem juvat?
 unus tot inter funera
 impune Christus tollitur.

AD LAUDES ET VESPERAS IN FESTO SS. INNOCENTII

- 125 Salvete flores martyrum,
 quos lucis ipso in limine
 Christi insecutor sustulit,
 ceu turbo nascentes rosas.
- 129 Vos prima Christi victima,
 grex immolatorum tener,
 aram ante ipsam simplices
 palma et coronis luditis.

AD LAUDES IN FESTO EPIPHANIAE

- 77 O sola magnarum urbium
 major Bethlem., cui contigit
 ducem salutis caelitus
 incorporatum gignere.

Fairer than the sun at morning
Was the star that told His birth;
To the lands their God announcing,
Hid beneath a form of earth.

By its lambent beauty guided,
See, the Eastern kings appear;
See them bend, their gifts to offer—
Gifts of incense, gold and myrrh.

Offerings of mystic meaning!
Incense doth the God disclose;
Gold a royal child proclaimeth;
Myrrh a future tomb foreshows.

FOR LAUDS ON TUESDAYS

Now, while the herald bird of day
Proclaims the morning bright;
Christ also, speaking in the soul,
Wakes her to light and life.

“Take up your beds,” we hear Him say
“No more in slumber lie;
In justice, truth and temperance
Keep watch; your Lord is nigh.”

O Christ; and art Thou nigh indeed?
Then let us watch and weep;
This truth but once in earnest felt
Forbids the heart to sleep.

Break, Lord, the spell that wraps us round
In deadly bonds of night;
Shatter the chains of former guilt;
Renew us in Thy light.

- 5 Haec stella, quae solis rotam
vincit decore ac lumine,
venisse terris nuntiat
cum carne terrestri Deum.
- 61 Videre quod postquam Magi,
eoa promunt munera,
stratique votis offerunt
tus, myrrham, et aurum regium.
- 69 Regem Deumque annuntiant
thesaurus et fragrans odor
turis Sabaei, ac myrrheus
pulvis sepulcrum praedocet.

AD LAUDES FERIAE TERTIAE

- 1 Ales diei nuntius
lucem propinquam praecinit;
nos excitator mentium
jam Christus ad vitam vocat.
- 5 Auferte, clamat, lectulos
aegros, soporos, desides;
castique recti ac sobrii
vigilate, jam sum proximus.
- 81 Jesum ciamus vocibus
flentes, precantes, sobrii;
intenta supplicatio
dormire cor mundum vetat.
- 97 Tu, Christe, somnum dissice,
tu rumpe noctis vincula,
tu solve peccatum vetus
novumque lumeningere.

FOR LAUDS ON WEDNESDAY

Ye mist and darkness, cloud and storm,
Confused creations of the night;
Light enters—morning streaks the sky—
Christ comes—'tis time to take your flight.
Pierced by the sun's ethereal dart,
Night's gloomy mass is cleft in twain;
And, in the smiling face of day,
Nature resumes her tints again.
O Christ, we know no sun but Thee!
Shine in our souls divinely bright!
We seek Thee in simplicity;
Through all our senses shed Thy Light.
A thousand objects all around
In false delusive colors shine;
To purge them clear, we ask, O Lord,
But one immortal beam of thine.

FOR LAUDS ON THURSDAYS

Now with the rising golden dawn,
Let us, the children of the day,
Cast off the darkness which so long
Has led our guilty souls astray.
Oh, may the morn so pure, so clear,
Its own sweet calm in us instill;
A guileless mind, a heart sincere,
Simplicity of word and will.
And ever, as the day glides by,
May we the busy senses rein;
Keep guard upon the hand and eye,
Nor let the body suffer stain.
For all day long, on heaven's high tower,
There stands a sentinel, who spies
Our every action, hour by hour,
From early dawn till daylight dies.

AD LAUDES FERIAE QUARTAE

- 1 Nox et tenebrae et nubila,
 confusa mundi et turbida,
 lux intrat, albescit polus,
 Christus venit, discedite.
- 5 Caligo terrae scinditur
 percussa solis spiculo,
 rebusque jam color redit
 vultu nitentis sideris.
- 49 Te mente pura et simplici
 te voce, te cantu pio
 rogare curvato genu
 flendo et canendo discimus.
- 59 Sunt multa fucis inlita,
60 quae luce purgentur tua
67 tu, rex Eoi sideris,
68 vultu sereno illumina.

AD LAUDES FERIAE QUINTAE

- 93 Tandem facessat caecitas,
 quae nosmet in praeceps diu
 lapsos sinistris gressibus
 errore traxit devio.
- 97 Haec lux serenum conferat
 purosque nos praestet sibi;
 nihil loquamur subdolum,
 volvamus obscurum nihil.
- 101 Sic tota decurrat dies,
 ne lingua mendax, ne manus,
 oculive peccent lubrici,
 ne noxa corpus inquinet.
- 105 Speculator adstat desuper,
 quo nos diebus omnibus
 actusque nostros prospicit
 a luce prima in vespereum.

SELECTION FROM THE APOTHEOSIS

Christ is of our flesh; for me His death, for me His Resurrection. If in death I am dissolved, through the power Christ I shall rise again. When Christ suffers death, when amid tears He is laid in the tomb, I behold myself; and, when restored from the tomb He again stands before me, I gaze upon God.

I know that in Christ my body shall arise; why bid me, then, despair? For I shall go by that same path whereby my Lord returned, death trodden neath His feet; this is my creed.

Then banish, my limbs, all terror; and believe that with Christ our God you shall again return; for it is He that sustains you; He will call you to join Him. Laugh at the threats of sickness, scorn the blows of fate; despise the horrors of the tomb, and follow where the risen Christ summons.

CONCLUSION*

The pure and faithful saint, whose heart is whole,

To God the Father makes his sacrifice

From out the treasures of a stainless soul,

Glad gifts of innocence, beyond all price;

Another with free hand bestows his gold,

Whereby his needy neighbor may be fed.

No wealth of holiness my heart doth hold,

No store have I to buy my brothers bread;

So here I humbly dedicate to Thee

The rolling trochee and iambus swift;

Thou wilt approve my simple minstrelsy,

Thine ear will listen to Thy servant's gift.

The rich man's halls are nobly furnished;

Therein no nook or corner empty seems;

*Translation by Pope and Davis.

EX LIBRO APOTHEOSIS

1047 Christus nostra caro est, mihi solvitur et mihi surgit.
Solvor morte mea, Christi virtute resurgo;
cum moritur Christus, cum flebiliter tumultatur,
me video: e tumulto cum jam remeabilis adstat,
cerno Deum . . .

Nosco meum in Christo corpus resurgere; quid me
desperare jubes? veniam, quibus ille revenit
calcata de morte viis; quod credimus hoc est.

Pellite corde metum, mea membra, et credite vosmet
cum Christo reditura Deo; nam vos gerit ille,
et secum revocat; morbos ridete minaces;
inflictos casus contemnite; tetra sepulcra
despicite; exsurgens quo Christus provocat, ite.

EPILOGUS

Immolat Deo Patri
pius, fidelis, innocens, pudicus
dona conscientiae;
quibus beata mens abundat intus;
alter et pecuniam
recidit, unde victitent egeni.

Nos citos iambicos
sacramus et rotatiles trochaeos,
sanctitatis indigi

10 nec ad levamen pauperum potentes;
adprobat tamen Deus
pedestre carmen, et benignus audit.
Multa divitis domo
sita est per omnes angulos supellex.

Here stands the brazen laver burnished,
And there the golden goblet brightly gleams;
Hard by some crock of clumsy earthen ware,
Massive and ample lies a silver plate;
And rough-hewn cups of oak or elm are there
With vases carved of ivory delicate.
Yet every vessel in its place is good,
So be it for the Master's service meet;
The priceless salver and the bowl of wood
Alike He needs to make His home complete.
Therefore within His Father's spacious hall
Christ fits me for the service of a day,
Mean though I be, a vessel poor and small,
And in some lowly corner lets me stay.
Lo, in the palace of the King of Kings
I play the earthen pitcher's humble part;
Yet to have done Him meanest service brings
A thrill of rapture to my thankful heart;
Whate'er the end, this thought will joy afford,
My lips have sung the praises of my Lord.



BUST OF CHRIST

(Gilded Glass from Roman Catacombs)

Fulget aureus scyphus,
 nec aere defit expolita pelvis;
 est et olla fictilis,
 gravisque et ampla argentea est parapsis.
 Sunt eburna quaeipiam
 20 nonnulla quereu sunt cavata et ulmo;
 omne vas fit utile,
 quod est ad usum congruens herilem,
 instruunt enim domum
 ut empta magno, sic parata ligno.
 Me paterno in atrio
 ut obsoletum vasculum caducis
 Christus aptat usibus,
 sinitque parte in anguli manere.
 Munus ecce fictile
 30 inimus intra regiam salutis;
 attamen vel infimam
 Deo obsequelam praestitisse prodest.
 Quidquid illud accidit,
 juvabit ore personasse Christum.



A FAMILY GROUP

(Gilded Glass from Roman Catacombs)

FROM THE APOTHEOSIS. (*Laudes Christi.*)

[Illum]

- 379 Hebraeus pangit stylus, Attica copia pangit,
 pangit et Ausoniae facundia tertia linguae.
 Pilatus jubet ignorans: I, scriba, tripictis
 digere versiculis, quae sit suffixa potestas,
 fronte crucis: titulus sit triplex, triplice lingua.
 Agnoscat Judaea legens, et Graecia norit,
 et venerata Deum percenseat aurea Roma.
 Quicquid in aere cavo reboans tuba curva remugit,
 quicquid ab arcano vomit ingens spiritus haustu,
 quicquid casta chelys, quicquid testudo resultat,
 organa disparibus calamis quod consona miscent,
- 390 aemula pastorum quod reddunt vocibus antra;
 Christum concelebrat, Christum sonat, omnia
 Christum
 muta etiam fidibus sanctis animata liquuntur. . . .
- 424 Audiit adventum Domini, quem solis Iberi
 vesper habet, roseos et qui novus excipit ortus.
 Laxavit Scythicas verbo penetrante pruinas
 vox Evangelica, Hyrcanas quoque fervida brumas
 solvit, ut exutus glacie jam mollior amnis
 caucasea de cote fluat Rhodopeius Hebrus.
- 430 Mansuevere Getae, feritasque cruenta Geloni
 lacte mero sitiens exsanguia pocula miscet,
 libatura sacros Christi de sanguine potus.
 Novit et Atlantis pridem plaga perfida Mauri,
 dedere crinitos ad Christi altaria reges.
 Jam purpura supplex
 sternitur Aeneadae rectoris ad atria Christi,
 vexillumque Crucis summus dominator adorat.

FROM THE HAMARTIGENIA. (*Post Lapsum.*)

- 213 Sic homini subjecta domus, ditissimus orbis

- scilicet in facilem domino peccante ruinam
 lapsus, herile malum jam tunc vitiabilis hausit.
 Tunc lolium lappasque leves per adultera culta
 ferre malignus ager glebis male pinguibus ausus,
 triticeam vacuis segetem violavit avenis.
 Tunc etiam innocuo vitulorum sanguine pasci,
 220 jamque jugo edomitos rictu laniare juveneos
 occiso pastore truces didicere leones.
 Necnon et querulis balatibus irritatus
 plenas nocte lupus studuit perrumpere caulas.
 Omne animal diri callens solertia furti
 imbuit, et tortos acuit fallacia sensus.
 Quamvis maceries florentes ambiat hortos,
 sepibus et densis vallentur vitea rura;
 aut populator edet gemmantia germina bruchus
 aut avibus discerpta feris lacerabitur uva.
 230 Quid loquar herbarum fibras, medicante veneno
 tinctas, letiferi fudisse pericula succi?
 Noxius in teneris sapor aestuat ecce frutetis,
 cum prius innocuas tulerit natura cicutas,
 roseidus et viridem qui vestit flos rhododaphnem
 pabula lascivis dederit sincera capellis.
 Ipsa quoque oppositum destructo foedere certo
 transcendunt elementa modum, rapiuntque, ruuntque
 omnia, legiruptis quassantia viribus orbem.
 Frangunt umbriferos Aquilonum praelia lucos,
 240 et cadit immodicis silva extirpata procellis.
 Parte alia violentus aquis torrentibus amnis
 transilit objectas, praescripta repagula, ripas
 et vagus eversis late dominatur in agris.

SELECTIONS FROM THE CONTRA SYMMACHUM II.
 (*Roma Immortalis.*)

- 577 Sed video, quae te moveant exempla vetustae
 virtutis; dicis domitum terraque marique

- orbem; res laetas et prospera quaeque retexis;
580 mille triumphorum memoras ex ordine pompas,
ductaque per mediam spoliolorum fereula Romam.
Vis dicam quae causa tuos, Romane, labores
in tantum extulerit? quis gloria fotibus aucta
sic eluat, impositis ut mundum fraenet habenis?
Discordes linguis populos, et dissona cultu
regna volens sociare Deus, subjungier uni
imperio, quicquid tractabile moribus esset,
concordique jugo retinacula mollia ferre
constituit, quo corda hominum conjuncta teneret
590 religionis amor; nec enim fit copula Christo
digna, nisi implicitas societ mens unica gentes.
Sola Deum novit concordia, sola benignum
rite colit tranquilla Patrem; placidissimus illum
foederis humani consensus prosperat orbi,
seditione fugat, saevis exasperat armis:
munere pacis alit, retinet pietate quieti.
Omnibus in terris, quas distinet occidualis
oceanus, roseoque aurora illuminat ortu,
miscibat Bellona furens mortalia cuncta,
600 armaratque feras in vulnera mutua dextras.
Hanc fraenaturus rabiem Deus, undique gentes
inclinare caput docuit, sub legibus isdem,
Romanosque omnes fieri, quos Rhenus et Ister,
quos Tagus aurifluus, quos magnus inundat Hiberus,
corniger Hesperidum quos interlabitur, et quos
Gangis alit, tepidique lavant septem ostia Nili.
Jus fecit commune pares, et nomine eodem
nexuit, et domitos fraterna in vincla redegit.
Vivitur omnigenis in partibus, haud secus ac si
610 cives congenitos concludat moenibus unis
urbs patria, atque omnes lare conciliemur avito.
Distantes regione plagae, divisaque ponto
littora, conveniunt nunc per vadimonia ad unum

et commune forum, nunc per commercia et artes
 ad coetum celebrem, nunc per genialia fulcra
 externi ad jus connubii; nam sanguine mixto
 textitur alternis ex gentibus una propago
 Hoc actum est tantis successibus atque triumphis
 Romani imperii: Christo jam tunc venienti,
 620 crede, parata via est, quam dudum publica nostrae
 pacis amicitia struxit moderamine Romae.

THE MARTYRDOM OF AGNES

Peristephanon XIV

Agnes sepulcrum est Romulea in domo,
 fortis puellae, martyris inclytæ.
 Conspectu in ipso condita turrium
 servat salutem Virgo Quiritium:
 necnon et ipsos protegit advenas,
 puro ac fideli pectore supplices.
 Duplex corona est praestita Martyri,
 intactum ab omni crimine virginal,
 mortis deinde gloria liberae,
 10 aiunt jugali vix habilem toro,
 primis in annis forte puellulam
 Christo calentem, fortiter impiis
 jussis renisam, quo minus idolis
 addicat, sacram desereret fidem.
 Tentata multis nam prius artibus,
 nunc ore blandi judicis illice,
 nunc saevientis carnificis minis,
 stabat feroci robore pertinax,
 corpusque duris excruciatibus
 20 ultro offerebat, non renuens mori.
 Tum trux tyrannus; Si facile est, ait,
 poenam subactis ferre doloribus;
 et vita vilis spernitur; at pudor

- carus dicatae virginitatis est.
Hanc in lupanar trudere publicum
certum est, ad aram, ni caput applicat,
ac de Minerva jam veniam rogat,
quam Virgo pergit temnere virginem.
omnis juvenus irruet, et novum
- 30 ludibriorum mancipium petet.
Haud, inquit Agnes, immemor est ita
Christus suorum, perdat ut aureum
nobis pudorem, nos quoque deserat.
Praesto est pudicis, nec patitur sacrae
integritatis munera pollui.
Ferrum impiabis sanguine, si voles;
non inquinabis membra libidine.
Sic elocutam publicitus jubet
flexu in plateae sistere virginem.
- 40 Stantem refugit moesta frequentia,
aversa vultus, ne petulantius
quisquam verendum conspiceret locum.
Intendit unus forte procaciter
os in puellam, nec trepidat sacram
spectare formam lumine lubrico;
en ales ignis fulminis in modum
vibratur ardens, atque oculos ferit;
caecus corusco lumine corrui,
atque in plateae pulvere palpitat.
- 50 Tollunt sodales seminecem solo,
verbisque deflent exsequialibus.
Ibat triumphans Virgo, Deum Patrem
Christumque sacro carmine concinens;
quod sub profani labe periculi
castum lupanar nec violabile
experta victrix virginitas foret.
Sunt qui rogatam retulerint preces
fudisse Christo, redderet ut reo

- lucem jacenti; tum juveni halitum
60 vitae innovatum visibus integris.
Primum sed Agnes hunc habuit gradum
caelestis aerae, mox alius datur.
Accensus iram nam furor incitat
hostis cruenti: Vincor, ait gemens.
I, stringe ferrum miles, et exere
praecepta summi regia principis.
Ut vidit Agnes stare trucem virum
mucrone nudo, laetior haec ait:
Exulto, talis quod potius venit
70 vesanus, atrox, turbidus, armiger:
quam si veniret languidus ac tener,
mollisque ephebus, tinctus aromate,
qui me pudoris funere perderet.
Hic, hic amator jam, fateor, placet:
ibo irruentis gressibus obviam,
nec demorabor vota calentia:
ferrum in papillas omne recepero,
pectusque ad imum vim gladii traham.
Sic nupta Christo transilium poli
80 omnes tenebras, aethere celsior.
Aeterne Rector, divide januas
caeli, obseratas terrigenis prius,
ac te sequentem, Christe, animam voca,
cum virginali, tum Patris hostiam.
Sic fata, Christum vertice cernuo
supplex adorat, vulnus ut imminens
cervix subiret prona paratius.
Ast ille tantam spem peragit manu;
Uno sub ictu nam caput amputat;
90 sensum doloris mors cita praevenit.
Exutus inde spiritus emicat,
liberque in auras exilit. Angeli
sepsere euntem tramite candido.

Miratur orbem sub pedibus situm;
spectat tenebras ardua subditas,
ridetque, solis quod rota circuit,
quod mundus omnis volvit et implicat,
rerum quod atro turbine vivitur,
quod vana saeculi mobilitas rapit;



ST. AGNES

(A Sixth-Century Mosaic in the Church of St. Apollinaris, Ravenna)

- 100 reges, tyrannos, imperia, et gradus,
pompasque honorum stulta tumentium;
argenti et auri vim rabida siti
cunctis petitam per varium nefas,
splendore multo structa habitacula;
illusa pictae vestis inania,
iram, timorem, vota, pericula;
nunc triste longum, nunc breve gaudium,
livoris atri fumificas faces,
nigrescit unde spes hominum, et decus;
110 et, quod malorum tetrius omnium est,
gentilitatis sordida nubila.
Haec calcat Agnes, ac pede proterit,
stans et draconis calce premens caput;
terrena mundi qui ferus omnia
spargit venenis, mergit et Inferis.
Nunc virginali perdomitus solo
cristas cerebri deprimit ignei,
nec victus audet tollere verticem.
Cingit coronis interea Deus
120 frontem duabus Martyris innubae;
unam decimplex edita sexies
merces perenni lumine conficit;
centenus extat fructus in altera.
O Virgo felix, O nova gloria,
caelestis arcis nobilis incola,
intende nostris colluvionibus
vultum gemello cum diademate;
cui posse soli cunctiparens dedit
castum vel ipsum reddere fornicem.
130 Purgabor oris propitiabilis
fulgore, nostrum si jecur impleas.
Nil non pudicum est, quod pia visere
dignaris, almo vel pede tangere.

SAINT PAULINUS OF NOLA

A. D. 353-431

POETIC EPISTLES, MISCELLANEOUS POEMS

Meropius Pontius Anicius Paulinus, generally called Nolanus, was born at Bordeaux in 353. His family was one of the oldest and most distinguished in Aquitaine. At Bordeaux he was a pupil of the gifted Ausonius. The master's interest in the talented pupil and the latter's gratitude developed into a fast friendship, that lasted through all the years of their separation to the death of Ausonius. At the age of twenty-five Paulinus became Consul. It was a time of extraordinary activity in the Church; Augustine, lately converted, and Ambrose and Jerome, Rufinus, Martin of Tours, and others were converting the world. The gentle Paulinus, too, caught the enthusiasm; he was baptised in 389, and devoted himself more and more to contemplation. As his whole concept of life changed with the deeper insight into Christianity, he decided to retire from the world and lead an ascetic life. He sold all his possessions and gave the proceeds to the poor, to follow Christ more closely. The easy-going Ausonius, a half-pagan humanist, too advanced now in years to change his mode of life, tried in vain to dissuade him. The poetic epistles, in which Paulinus vindicated his conduct, are among the most interesting products of Christian poetry. They reveal to us how seriously one of the most prominent men of his day took his Christianity, and at the same time they show us the decisive difference between the old naïve concept of life and the new enthusiasm that characterized the earnest followers of Christianity.

Paulinus was ordained priest in Spain in 393, then went almost immediately to Italy, where he became Bishop of

Nola in 409. His humility and gentleness of disposition won him the esteem and friendship of all. The fifty prose letters, that have come down to us, show that he was in correspondence with all the prominent men of his day, including St. Ambrose, St. Augustine, St. Jerome, Sulpicius, and others.

Roughly estimated, his thirty-four poems comprise about ten thousand lines of every variety of meter on every kind of subject. Manitius ranks him next to Prudentius. "Undoubtedly his was a peculiarly gifted soul. With a wonderful ease and felicity the verses flow from his pen without ever being bombastic or gossipy like Fortunatus. Though not as highly gifted as Prudentius, whose talent seems to defy all limitations, yet for sheer human interest and sympathy, depth of feeling, perfect naturalness and artless simplicity, he is unique among the early Christian writers."

The first selection, a paraphrase of Psalm 136, with its Vergilian pathos, was one of the poet's earlier productions. Ebert says of these paraphrases: "The depth of feeling of the Old Testament scriptural songs is here reproduced with an elegance of diction and a fidelity to the original that are admirable."

The first letter to Ausonius, from which selections are here given, is a poem of 332 lines, heroic couplets, iambic epodes and hexameters. In his ascetic retirement in Spain, Paulinus had just received three letters from Ausonius. In his reply he explains the sincere change of heart he has experienced, and tries with delicate loving importunity to turn the thoughts of his venerable preceptor from his frivolous pagan vanities to a serious consideration of the spiritual value of life, the goodness and grandeur of God, the future life and the coming of Christ. The whole letter is a beautiful self-revelation of a saintly soul. The answer of Ausonius, full of bitter reproach, occasioned the second letter. Ausonius died the next year at the age of eighty-

one years. The whole correspondence is in Migne's *Patrologia*, Vol. LXI.

THE FOURTEEN CARMINA NATALICIA

These are long panegyric poems, composed in successive years, for the annual feast of his favorite patron saint, Felix. In eulogizing the life and deeds and glorious martyrdom of this apostolic man, who had converted Nola in Campania, the seat of a shameful Venus and Bacchus cult, into a fervent Christian community, the poet found opportunity to introduce the most diversified religious and poetic motives. For the student of literary history these poems are of special interest, because in them Paulinus is a pioneer, blazing a new path to be followed by the monastic writers of the Middle Ages in the pious legends of the saints. The epic or narrative portions of these poems are full of life and action; in the lyric sections the poet often reveals spontaneous power and feeling. An illustration of his fine accord with the universal joy of nature in the awakening of spring is given in the selection on page 229. The fourteen *carmina natalicia* comprise five thousand lines.

Two other poems of Paulinus, both written in the elegiac meter, deserve special mention. The first is an *epithalamium* of two hundred and forty-one lines, written for the marriage of Julian and Titia. It is the first Christian poem of its kind; in tone and content it is in strong contrast with all the pagan erotic epithalamia. In this noble view of marriage, pagan lust is replaced by the sentiments of purity, patience, and humility that were to characterize Christian souls. The following are the opening lines (*Corpus Viennense*, Vol. XXX, p. 238, No. XXV) :

Concordes animae casto sociantur amore,
virgo puer Christi, virgo puella dei.

Christe deus, pariles due ad tua frena columbas
et moderare levi subdita colla iugo.

Namque tuum leve, Christe, jugum est, quod prompta
voluntas
suscipit et facili fert amor obsequio.

Invitis gravis est castae pia sarcina legis,
dulce piis onus est vincere carnis opus,

Absit ab his thalamis vani lascivia vulgi,
Juno, Cupido, Venus, nomina luxuriae.

Sancta sacerdotis venerando pignora pacto
junguntur; coeant pax pudor et pietas.

The other poem, written to console the sorrowing parents of the boy Celsus, who had died at the age of eight years, is the first distinctly Christian elegy. Instead of the pagan terror of death and the gloomy uncertainties of the hereafter, the poet proclaims the Christian's firm faith in the resurrection with Christ, who has triumphed over death. It is true, he has tears of sympathy with the parents in their loss, but he rejoices when he thinks of the happiness of eternal life which God prepared for the innocent child before it could know the contagion of sin. The climax is reached when, remembering his own boy Celsus, who had also died in early childhood, he pictures the happy lads in the groves of paradise playing with the innocent victims of Herod's cruelty and weaving crowns for the martyrs.

The complete text of the works of Paulinus in prose and verse may be found in Migne, Vol. LXI; a critically revised text of his thirty-four poems is published by G. de Hartel, in Vol. XXX of the *Corpus Viennense*. The following selections with the numbering of poems and lines are taken from the *Corpus Viennense*.

PARAPHRASE OF PSALM CXXXVI

By the strange rivers of dreaded Babylon we sat, we the Jewish people, and bitterly we wept in our captivity, as we recalled in memory our native Sion, and sighed with deep grief over our merited exile, where the banks of the river, planted with drooping willows and hospitable poplars, offer a friendly shade.

There in the heart of the Assyrian city in sad silence we have forgotten our voices of joy, and have hung our instruments on the willows' branches. For our deep sorrow brought us keen suffering when the unbelieving enemy, he that had carried us off, bade us to sing for his joy those songs that were sung only in the sacred Temple.

Shall we then sing the praises of God, fit only for chaste choirs, sing them amid savage shrines and foul statues, mid altars ablaze with defiling fires, and to a people that derives an evil joy from our sorrow? Shall we convert our sacred rite into an unholy amusement, chanting our mystic canticles to an enemy's play?

With what voice shall we now in our misery sing our sacred hymns? Where is it that Babylon demands the songs of Sion? The land of the stranger cannot deserve the songs of the Lord, and sacred words turn from unworthy ears.

If, however, as brutal master, you threaten us your captives, if so great is your desire to know the pious songs, if you persist in compelling us to tell things not meant for your ears, to tell what are the sacred songs of Sion, learn what the avenging God has promised His captive city. Hope not, unbeliever, to enjoy for long this your triumph, in which you ask the sacred hymn to be produced; listen, this is the hymn of the Lord, this the canticle of Sion:

"If I shall ever forget thee, Jerusalem, my city, my joy, may my right hand forget me; may my parched tongue

PARAPHRASIS PSALMI CXXXVI. (*Carmen IX.*)

Sedimus ignotos dirae Babylonis ad amnes
captivi, Judaea manus, miserabile flentes,
quum patrium memori traheremus pectore Sion
et meritum justa suspiraremus ab ira
exilium, lentis qua consita ripa salietis,
hospitibus populis umbras praebebat amicas.
Illic Assyriae mediis in moenibus urbis,
obliti laetas per moesta silentia voces,
de salicum ramis suspendimus organa nostra.

- 10 Namque dabat nobis durum gravis ira dolorem,
quod solita in sancto depromi cantica templo,
haec ad delicias sibi nos cantare jubebat
impius ille, domo qui nos abduxerat, hostis.
Ergone divinas laudes, et carmina castis
apta choris, inter sacra barbara, foedaque busta,
inter et accensas funestis ignibus aras,
heu male de nostro laetis moerore canemus,
deque pio ritu luxum faciemus iniquum,
mystica ad hostilem modulantes cantica ludum?
- 20 Quo miseri nunc ore sacros cantabimus hymnos?
Quove loco Babylon poscit sibi cantica Sion?
Sed domini carmen tellus aliena mereri
non capit, indignas sacra vox evertitur aures.
Si tamen, ut captis, dominus violentior instas,
et si tantus amor Sion pia noscere vobis
cantica, si pergis me cogere non tua fari,
et divina tibi quaenam sint cantica Sion,
accipe quid captae Deus ultor spondeat urbi.
Non longum speres isto gaudere triumpho,
- 30 impie, quo sacrum prodi tibi praecipis hymnum,
ecce quis est hymnus Domini, quae cantica Sion:
“Si fuero oblitus mea moenia, te, mea cura,
urbs Hierusalem, fiat mea non memor unquam

cleave to my mouth unless I cherish thee with an everlasting love, and unless, in the first year of my joy, in the very beginning of the kingdom [promised us] for all ages, I prefer thee to all the lands of the earth.

Be thou mindful, O Lord, in that time of the children of Edom, so that, our lots being changed, she shall in confusion behold our day [of triumph], when thy people shall inhabit the glorious Jerusalem whose walls shall endure forever, which now this people, forgetful of thee, threaten with destruction, saying: Destroy the hateful city from its foundations; raze it till no vestige of it remains, its walls being reduced to dust.

Ah, unhappy then the daughter of Babylon! And blessed be he that shall repay thee for all the evil thou hast done to us; not less blessed he that shall seize thy little ones and dash thy infant babes against the hard rock.'''*

SELECTION FROM THE FIRST LETTER TO ANSONIUS

Why do you ask the Muses that I have abandoned to return to me? The heart once consecrated to Christ renounces Apollo and the Muses.

Of old, in company with you, with equal zeal though not with equal talent, I summoned the mute Phoebus from his Delphic grotto and called the Muses deities; from forests and groves I begged the gift of tongue, a gift due to the goodness of God. But now a new power, a mightier God animates my soul; a different life He demands of man, claiming that he live for Him alone, the author of life.

He asks us to renounce all vanities, a life of ease or sinful gain, and lying letters, in order to obey His law and look

* Here the paraphrase of the psalm properly ends; but the poet adds twenty lines in the same meter explaining the symbolism of the psalm.

dextra mei; mea lingua meis et adhaereat arens
faucibus, aeterno nisi te complectar amore,
et nisi, principio promissi in saecula regni,
laetitiaeque meae primo reminiscar in anno
te cunctis, Hierusalem, praeponere terris.
Esto memor tum prolis Edom, ut versa vice nostrum
40 adspiciat confusa diem, quo plebs tua claram
moenibus aeternis Hierusalem habitabit,
cui nunc gens oblita tui crudele minatur
excidium, dicens: Invisam funditus urbem
diruite, et vacuate manu, vestigia donec
nulla relinquantur, muris ad inane redactis.”
Infelix miserae Babylonis filia! Felix
qui tibi pro nobis in nos tua gesta rependet,
nec minus ille beatus erit, qui parva tenebit
et simul elidet solidae tua pignora petrae!

EX EPISTULA PRIMA AD AUSONIUM (*Carmen X*)

Quid abdicatas in meam curam, pater,
20 redire Musas praecipis?
Negant Camoenis, nec patent Apollini
dicata Christo pectora.
Fuit ista quondam non ope sed studio pari
tecum mihi concordia,
ciere surdum Delphica Phoebum specu,
vocare Musas numina,
fandique munus, munere indultum Dei,
petere e nemoribus aut jugis.
Nunc alia mentem vis agit, major Deus;
30 aliosque mores postulat,
sibi reposcens ab homine munus suum,
vivamus ut vitae Patri.
Vacare vanis, otio aut negotio,
et fabulosis litteris

upon His light, which the cunning of sophists and the art of the rhetor and the poet's fiction obscure; they fill the heart with untrue and foolish things and only train the tongue, but bring forth nothing conducive to salvation or to the discovery of the truth. For how can they the true and good attain, who fail to hold the highest truth, the source and fountain of all truth and goodness, God, whom none can ever, save in Christ, behold?

He is the lamp of truth, the path of life, the Father's strength and hand and mind and power, the sun of justice, the fount of goodness, the flower of God, God's Son, the author of the universe, and of our frail mortality the life, and of our death the death [i. e., our death is sin, which He destroyed]. He is the model of all virtue. He is our God and at the same time for us man; for, stripping Himself of His divinity, He put on our humanity, and so, twixt God and man, associating Himself with both, He knit the bonds of eternal friendship.

He then, when once the flame of His heavenly radiance throbs within our breasts, cures our frail body of all its sickly weakness and renews the youthful vigor of our souls, drains off whatever in place of chaste joy has in the past given us pleasure. By His exclusive right as lord and master, He claims us wholly for Himself, our heart and tongue and time; the object of our meditation and understanding and faith and desire He wants to be, and of our fear and love.

(For he that despises the things of earth for the love of Christ, will be rewarded by Him in eternity with usury.)

If then to Him I give my time and study, if in Him I consecrate and place my all, do not, please, think me slug-

- vetat, suis ut pareamus legibus,
 lucemque cernamus suam,
quam vis sophorum callida, arsque rhetorum, et
 figmenta vaturnubilant,
qui corda falsis atque vanis imbuunt
40 tantumque linguas instruunt;
nil afferentes, ut salutem conferant,
 quod veritatem detegat.
Quid enim tenere vel bonum aut verum queant,
 qui non tenent summum caput,
veri bonique fomitem et fontem Deum
 quem nemo nisi in Christo videt?
Hic veritatis lumen est, vitae via,
 vis, mens, manus, virtus Patris,
sol aequitatis, fons bonorum, flos Dei,
50 natus Deo, mundi sator,
mortalitatis vita nostrae, et mors necis.
Magister hic virtutis est,
Deusque nobis, atque pro nobis homo
 nos induendo se exuit,
aeterna jungens homines inter et Deum
 in utrumque se commercia.
Hic ergo nostris ut suum praecordiis
 vibraverit caelo jubar,
abstergit aegrum corporis pigri situm,
60 habitumque mentis innovat;
exhaurit omne quod juvabat antea
 castae voluptatis vice,
totusque nostra jure Domini vindicat
 et corda et ora et tempora.
Se cogitari, intelligi, credi, legi
 sed vult timeri et diligi. . . .
- 80 Huic vacantem vel studentem et deditum
 in hoc reponentem omnia,

gish or perse^v~~ry~~^se, much less accuse me of impiety. How can a Christian fail to have piety? Why, one includes the other. To be a Christian is to be pious; and not to submit to the yoke of Christ is to be impious.

And while I am striving to acquire this piety, how can I fail to show the same to you, my father, to whom in God's design I owe all that is sacred and dear in name and right and duty? To you I owe my education, position, and knowledge of letters, the gift of tongue, my rank and fame; protected, raised, and trained by you, in you I recognize my patron, guide, and father. But for living so long a time away from you, you chide me with words of love and reproach. Well, be it helpful or necessary or freely chosen, in any case the fault is slight. Pardon the friend that loves you, if I do what's best for me; and if I live the life that gives me joy, rejoice with me.

In words of anger and love you rebuke me for being away from my native land for three long years, for choosing another part of the world in my aimless wanderings, forgetful of the life of refinement spent with you in former days; I appreciate and respect the feelings, prompted by your fatherly breast, and the displeasure that rejoices in an undiminished devotion. But, my dear father, I would prefer to have you implore my return to you from Him who can grant it. Shall I imagine myself obliged to return when you pour out sterile prayers to false divinities, bending the knee before Castalian Muses without power?

Not with such divinities as these will you bring me back to you and my native land. The slightest breeze will dissipate what you thus offer (when you call the Muses, you are calling mere meaningless names, your petition is mere sound). For whatever prayers are not sent to God will

ne, quaeso, segnem, neve perversum putes,
ne crimineris impium.

Pietas abesse Christiano qui potest?

Namque argumentum mutuum est,
pietatis, esse Christianum; et impii,
non esse Christo subditum.

Hanc cum tenere discimus, possum tibi

90 non exhibere, id est patri,
cui cuncta sancta jura, cara nomina
debere me voluit Deus?

Tibi disciplinas, dignitatem, litteras,
linguae, togae, famae decus,
provectus, altus, institutus debeo,
patrone, praeceptor, pater.

Sed cur remotus tamdiu degam arguis
pioque motu irascers;

conducit istud, aut necesse est, aut placet,
100 veniale, quidquid horum erit.

Ignosce amanti, si geram quod expedit,
gratare, si vivam ut libet.

Defore me patriis tota trieteride terris,
atque alium legisse vagis erroribus orbem,
culti prius vestrae oblitum consortia vitae,
increpitas, sanctis mota pietate querelis.

Amplector patrio venerandos pectore motus,
et mihi gratandas salvis affectibus iras;
sed reditum inde meum, genitor, te poscere mallet,

110 unde dari possit. Revocandum me tibi credam,
quum steriles fundas non ad divina precatus,
Castalidis supplex averso numine Musis?

Non his numinibus tibi me patriaeque reduces,
quod datur, in nihilum (sine numine nomina Musas
surda vocas, et nulla rogas) levis hoc feret aura.

Irrita ventosae rapiunt haec vota procellae

fruitlessly be caught up by the stormy winds and hang in the empty clouds, and never will they penetrate to the starry realm of the most-high King.

If you are really anxious for my return, look up and pray to Him who makes the fiery peaks of the heavens tremble with His thunder, who flashes His three-forked lightning in the sky to manifest His power, who gives us the sunshine and rain tempered to each clime, who, above all that exists, or rather who, diffused whole and entire in His immensity, rules over all, that is Christ, controlling our minds and animating them, and disposing all our times and places. And if He determines anything contrary to our wishes, He wants to be importuned by prayer to give what we desire. Why, then, do you find fault with me? If my action, done at God's inspiration, displeases you, His (if it be not wrong to say it), His is the chief blame, whose pleasure it was to fashion or to change my desires. . . .

Yes, I confess it, a new spirit now possesses me, not mine of old but truly mine now, and God is its author; and if He has seen in my action or in my talent anything fit for His service, to you I owe the first thanks, to you all the glory is due, for by your training was born in me what Christ loves.

Selection from THE SECOND LETTER TO AUSONIUS

(You complain of my continued silence, of broken friendship and so forth.)

Cease, I beg you, to wound your friend; please do not add bitter to fatherly words, mingling absinthe with honey. It always was and will continue to be my chief care to show you every possible esteem and to cherish an ever true love for you.

- quae non missa Deo vacuis in nubibus haerent,
 nec penetrant superi stellantem regis in aulam.
 Si tibi cura mei reditus, Illum aspice et ora,
 120 qui tonitru summi quatit ignea culmina caeli,
 qui trifido igne micat, nec inania murmura miscet,
 quique satis caelo soles largitur et imbres,
 qui super omne quod est, vel in omni totus ubique
 omnibus infusus rebus regit omnia Christus,
 qui mentes tenet atque movet, qui tempora nostra
 et loca disponit; quod si contraria votis
 constituat nostris, prece deflectendus in illa est,
 quae volumus. Quid me accusas? Si displicet actus
 quem gero agente Deo, prius est (si fas) reus auctor,
 130 cui placet aut formare meos, aut vertere sensus . . .
 142 mens nova me, fateor, cepit, mens non mea quondam,
 sed mea nunc, auctore Deo, qui si quid in actu
 ingeniove meo sua dignum ad munia vidit,
 gratia prima tibi, tibi gloria debita cedit,
 cujus praeceptis partum est quod Christus amaret.

EX EPISTULA SECUNDA. (*Carmen XI.*)

- 6 Parce, precor, lacerare tuum, nec amara paternis
 admiscere velis, ceu melli absinthia, verbis.
 Cura mihi semper fuit et manet, officiis te
 omnibus excolere, affectu observare fideli. . . .

Following this example, my whole family has ever loved you, and does so now, and in this love of you our harmony is as great as is our union of heart in the worship of Christ.

I am not conscious of any deception, and the piety guilty of no neglect of my father repels all undeserved blame and will not tolerate being wounded by false accusations. Innocent as I am, the unjustly inflicted wound grieves my heart all the more, which is more susceptible to pain as it is free of all wrong.

You reproach me with shaking off the yoke with which I was joined to you in our deep studies. I will not admit that I ever bore that yoke, for only equals are yoked together; no one joins the weak with the strong, nor is the union harmonious when they that are yokemates by compulsion are of unlike character. If you join the bull with the heifer, or the horse with the wild ass, if you mate coots with swans, nightingale with owls, the smooth hazel with chestnuts, the viburnum with the cypress, then you may compare me with you. Tullius and Maro would scarce carry an equal yoke with you. If I am joined to you in love, that will be the only yoke that I shall boast of binding me to you, a tender friendship pledged to endure forever and equally binding on both in its obligation of mutual love.

No cruel gossip will ever weaken this union, nor shall long absence destroy it. Even though time and space may separate us, yet in mind and heart I shall ever be with you; sooner will life itself depart from this body than your image from my heart.

Through all the span of years to mortal life allotted, as long as I shall be encased within this body or seen in any part of this globe,

I shall hold your image impressed upon the fibers of my heart; not as one in distant land or clime remote, but ever present in my heart I shall see thee, and with devoted mind embrace.

- 17 Hoc mea te domus exemplo coluitque colitque
inque tuo tantus nobis consensus amore est,
quantus et in Christo connexa mente colendo. . . .
- 25 Sed mihi non fictae mens conscia simplicitatis,
nec patris inculti pietas rea, respuit omne
immeritum, et falso perstringi crimine non fert.
Immunis vero, gravius violatur iniquo
vulnere, tam tenera offensae, quam libera culpae.
- 30 Discussisse jugum quereris me, quo tibi doctis
junctus eram studiis. Hoc nec gestasse quidem me
affero; namque pares subeunt juga; nemo valentes
copulat infirmis, neque sunt concordia frena,
si sit compulsis mensura jugalibus impar.
Si vitulum tauro, vel equum committis onagro,
si confers fulicas cyenis, et aedona parrae,
castaneis corylos aequas, viburna cupressis,
me compone tibi; vix Tullius et Maro tecum
sustineant aequale jugum; si jungar amore,
- 40 hoc tantum tibi me jactare audebo jugalem;
dulcis amicitia aeterno mihi foedere tecum,
et paribus semper redamandi legibus aequa.
Hoc nostra cervice jugum non saeva resolvit
fabula, non terris absentia longa diremit,
nec perimet, toto licet abstrahar orbe vel aevo,
non animo divisus agam; prius ipsa recedet
corpore vita meo, quam vester pectore vultus.
Ego te per omne, quod datum mortalibus,
et destinatum saeculum est,
- 50 claudente donec continebor corpore,
discernar orbe quolibet,
nec ab orbe longe nec remotum lumine
tenebo fibris insitum.
Videbo corde, mente complectar pia
ubique praesentem mihi;

And when from this body's prison house released I shall wing my flight away from earth, upon whatever star our Father may place me, thither in my heart I shall carry thee along.

And even death, though it part me from this body, shall not my love for thee relax.

For the soul being of heavenly source, as it shall survive the failing members cast aside, must of necessity to its affections cling as it does to life itself; and as it cannot die nor yet forget, forever living, it will forever mindful be.



ST. MATTHEW (Thorwaldsen)

et, quum solutus corporali carcere,
terraque provolavero,
quo me locarit axe communis pater,
illie quoque animo te geram.
60 neque finis idem, qui meo me corpore,
et amore laxabit tui.
Mens quippe, lapsis quae superstes artubus,
de stirpe durat caeliti,
sensus necesse est simul et affectus suos
teneat aequae et vitam suam;
et ut mori, sic oblivisci non capit,
perenne vivax et memor.



ST. JOHN (Thorwaldsen)

SELECTED STANZAS FROM THE FAREWELL TO NICETAS

You are now hurrying away and departing from us; and yet, though distance may separate us, in heart and mind we shall ever be united.

Smoothly you glide over the unruffled sea; with the symbol of salvation protecting your ship, and with the arms of the cross as sailyards, you will be secure and safe in the midst of storm and billows.

Who will give me the wings of a dove, that I may with speed join the chorus that, led by thee, makes the welkin ring with the refrain, "Christ is God."

Joyfully the sailors sing their chanteys, changing their accustomed melodies to pious hymns; and with sacred song invite the favoring breezes to speed them over the deep.

Loud above the chorus, like a clear-toned trumpet, sounds the voice of Nicetas chanting the Messiah, and over the sea's expanse rings the eternal psalm of the poet David.

And the whales in wonder listen to the "Amen," while the deep sea monsters sport in playful frolic, as the priest worships his Lord in song.

With what joy will that land re-echo where you teach the haughty natives to bend their untamed necks to the mild yoke of Christ!

* Nicetas and Paulinus were friends from early youth. After spending several weeks in Rome (A. D. 398), Nicetas is returning to Dacia, where his apostolic zeal had established a flourishing Christian community. Paulinus, in this farewell poem of eighty-five sapphic stanzas, in a playfully serious poetic mood, glorifies his

AD NICETAM, VALE. (*Carmen XVII.*)

- 1 Jamque abis et nos properans relinquis
quos tamen sola regione linquis
semper adnexa sine fine tecum
mente futuros.
- 105 Ibis inlabens pelago jacenti,
et rate armata titulo salutis
victor antemna crucis ibis undis
tutus et austris.
- 89 Quis mihi pennas daret ut columbae,
ut choris illis citus interesset,
qui Deum Christum duce te canentes
sidera pulsan.
- 109 Navitae laeti solitum celeusma
concinet versis modulis in hymnos,
et piis ducent comites in aequor
vocibus auras.
- 113 Praecinet cunctis tuba ceu resultans
lingua Nicetae modulata Christum,
psallet aeternus citharista toto
aequore David.
- 117 Audient Amen tremefacta cete
et sacerdotem domino canentem
laeta lascivo procul admeabunt
monstra natatu.
- 197 O quibus jam tunc resonabit illa
gaudiis tellus, ubi tu rigentes
edoces Christo fera colla miti
subdere gentes!

friend's saintly and heroic labor among the barbarians north of the Danube. St. Nicetas is now recognized by many critics as the author of the stately "Te Deum," formerly ascribed to Augustine and Ambrose.

Where the north Wind on the Rhiphaean coast has chained the streams in rigid ice, there you are melting the icy hearts of men with the warmth of heaven.

And the Bessi, savage of heart in a savage land, and colder than their native snows, now, like gentle lambs, follow you, their shepherd, into the fold of peace.

What a happy transformation! Pathless mountains, by murder oft defiled, now give shelter to robbers turned into monks and children of peace.

Rugged ravines and crags and cliffs you encounter on your journey, and victorious over the barren soil of the savage mind, you convert it into fruitful soil of virtue.

The cunning diggers of gold you turn into true gold; for, adopting their methods, you penetrate with the word of God into the mine of their hearts, bringing forth the living gold.



SYMBOLIC DOVES—ROMAN CATACOMBS
Second Century

- 201 Quaque Riphaeis Boreas in oris
adligat densis fluvios pruinis,
hic gelu mentes rigidas superno
igne resolvīs.
- 205 Nam simul terris animisque duri
et sua Bessi nive duriores
nunc oves facti duce te gregantur
pacis in aulam.
- 217 O vices rerum! bene versa forma!
Invii montes prius et cruenti
nunc tegunt versos monachis latrones
pacis alumnos.
- 241 Avios saltus, juga vasta lustras,
dum viam quaeris, sterilemque silvam
mentis incultae superans in agros
vertis opimos.
- 269 Callidos auri legulos in aurum
vertis inque ipsis imitaris ipsos
e quibus vivum fodiente verbo
eruis aurum.



MONOGRAM OF CHRIST

*(Mausoleum of Galla Placidia. Ravenna.)
Fifth Century*

PARAPHRASE OF PSALM II. (*Carmen VIII.*)

- Cur gentes fremuere et inania cur meditati
sunt populi? adstiterunt procures cum regibus acti
adversum dominum et Christum vesana frementes:
vincula rumpamus, juga discutiamus eorum.
Qui manet aeterno totis moderamine caelis,
inridebit eos justaque loquetur in ira
terribilique minax verbo turbabit iniquos:
ast ego rex ab eo parili ditione creatus,
praeceptum domini super alium praedico Sion.
- 10 Ipse ad me dominus, meus, inquit, filius es tu,
teque hodie genui. Pete; sis mihi gentibus heres,
et tua fundatur totis possessio terris.
Ferrea virga tibi est, valido quia jure tumentes
orbe regis toto populos, ceu vasa recocto
ficta luto frangens corda, ut meliora reformes.
et nunc ecce, omnes, stratis advertite, reges,
mentibus et quicumque hominum famulantia corda
judicio regitis rerumque tenetis habenas,
deservite deo trepidi mistoque fideles
- 20 exultate metu; fiat discordia concors
dissimiles socians affectus pectore in uno,
ne timor adfligat mentes vel gaudia solvant,
si careant laeto pavidi formidine leti.
Dicite justitiam rectosque capessite mores
et justo trepidate deo, gaudete benigno,
ne quando meritum Deus irascatur in orbem
vosque via justa juste pereatis abacti.
Amodo jam resilire via properetis iniqua;
ecce brevi cum magna potentis inarserit ira,
- 30 ventilet ut totum divino examine mundum
segreget et paleas igni, frumenta saluti,
tunc omnes, quibus est in eo spes fida, beati.

THE DEATH OF THE BOY CELSIUS. (*Carmen XXXI.*)

- 7 Heu! quid agam? dubia pendens pietate laboro,
gratuler an doleam? Dignus utroque puer;
cujus amor lacrimas et amor mihi gaudia suadet,
10 sed gaudere fides, flere jubet pietas.
Tam modicum patribus tam dulci e pignore fructum
defleo in exiguo temporis esse datum.
Rursus ut aeternae bona volvo perennia vitae,
quae Deus in caelo praeparat innocuis,
laetor obisse brevi fructum mortalia saeclo,
ut cito divinas perfrueretur opes,
nec terrena diu contagia mixtus iniquis
duceret in fragili corporis hospitio,
sed nullo istius temeratus crimine mundi
20 dignius aeternum tenderet ad dominum.
- 575 At quos caelesti pietas evexerit actu,
participata gerent stemmata rege Deo
vestitique suum divino lumine corpus
conformes Christo semper agent Domino.
Quod cum ita sit, capite ex istis solacia verbis
580 et fidos veri spe recreate animos;
et pignus commune superno in lumine Celsum
credite vivorum lacte favisque frui.
Aut illum gremio exceptum fovet almus Abraham
et blandus digiti rore Eleazar alit,
Aut cum Bethlaeis infantibus in paradiso,
quos malus Herodes perculit invidia,
inter odoratum ludit nemus atque coronas
textit honorandis praemia martyribus.
Talibus immixtus regem comitabitur agnum
590 virgineis infans additus agminibus.

- Celse, beatorum castae puer incola terrae,
Celse, dolor patribus, gloria, Celse, patrum,
Celse, amor et desiderium lumenque tuorum,
Celse, brevis nobis gratia, longa tibi.
Sed tamen et nobis poterit tua gratia longum
vivere, si nostri sis memor ad Dominum.
Namque in te parvi meritis ingentibus aevi
tempore vita brevis, sed pietate potens.
Talum enim infantum caeli regnum esse probatur,
600 qualis eras aevo mente fideque puer,
qualis et ille fuit noster, tuus ille beati
nominis, accitus tempore quo datus est,
exoptata diu soboles nec praestita nobis
gaudere indignis posteritate pia;
credimus aeternis illum tibi, Celse, virectis
laetitiae et vitae ludere participem,
quem Conplutensi mandavimus urbe propinquis
conjunctum tumuli foedere martyribus,
ut de vicino sanctorum sanguine ducat,
610 quo nostras illo spargat in igne animas.
Forte etenim nobis quoque peccatoribus olim
sanguinis haec nostri guttula lumen erit.
Celse, juva fratrem socia pietate laborans
ut vestra nobis sit locus in requie.
Vivite participes, aeternum vivite, fratres,
et laetos dignum par habitate locos,
innocuisque, pares, meritis peccata parentum,
infantes, castis vincite suffragiis. . . .
- 623 Celse, tuo cum fratre tuis, quibus addimur, adsta;
nam tua de patrio sanguine vena sumus.
Cum patre Pneumatio simul et cum matre Fideli
dic et Paulinum Therasiamque tuos,
ut precibus commune tuis miserante habeamus
praesidium Christo nos quoque, Celse, tui.

- Sed tamen et nobis superest operam dare, qua te
630 possimus simili simplicitate sequi.
Tum nostro socii poterimus vivere Celso,
 dulcis et aeternum pignoris esse patres.

FOR THE FEAST OF ST. FELIX. VII. (*Carmen XXIII.*)

- Ver avibus voces aperit, mea lingua suum ver
natalem Felicis habet, quo lumine et ipsa
florete hiems populis gaudentibus; et licet atro
frigore tempus adhuc mediis hiberna pruinis
ducat, concretum terris canentibus annum,
ista luce tamen nobis pia gaudia laetum
ver faciunt. Cedit pulsus a pectore curis
maeror, hiems animi; fugiunt a corde sereno
nubila tristitiae. Sicut cognoscit amicos
10 mitis hirundo dies et pinnis candida nigris
ales et illa pia turtur cognata columbae,
nec nisi vere novo resonant acalanthida dumi,
quaeque sub hirsutis mutae modo saepibus errant
mox reduci passim laetantur vere volucres,
tam variae linguis quam versicoloribus alis;
sic et ego hunc agnosco diem, quem sancta quotannis
festa novant justo magni Felicis honore.
Nunc placidum mihi ver gaudente renascitur anno,
nunc libet ora modis et carmina solvere votis
20 vocibus et vernare novis, Deus, influe cordi
Christe, meo et superis sitientem fontibus exple.
Sed de te vel gutta meis aspersa medullis
flumen erit; quid enim mirum, si rore pusillo
tu minimam repleas animam, qui corpore parvo
factus homo aeterno complesti semine mundum
et totum gutta servasti sanguinis orbem?
Adnue, fons verbi, verbum Deus, et velut illam
me modo veris avem dulci fac voce canorum,

- quae viridi sub fronte latens solet avia rura
30 multimodis mulcere modis linguamque per unam
fundere non unas mutato carmine voces,
unicolor plumis ales, sed pieta loquellis.
Nunc teretes rotat illa modos, nunc sibila longis
ducit acuta sonis, rursum quasi flebile carmen
inchoat et subito praecidens fine querellam
adtonitas rupto modulamine decipit aures.
Sed mihi juge fluat de te tua gratia, Christe.
Et tamen illius mihi deprecor alitis instar
donetur variare modis et pacta quotannis
40 carmina mutatis uno licet ore loquellis
promere, diversas quia semper gratia dives
materias miris domini virtutibus addit,
quas Deus in caro Christus Felice frequentat,
clara salutiferis edens miracula signis.

VICTORINUS FOURTH OR FIFTH CENTURY

THE TREE OF LIFE

(*An Allegorical Poem*)

The authorship of this graceful poem is still an open question. In the manuscripts it is attributed to Cyprian, to Hilary, and to an unknown Victorinus. Trench says: "Whoever the author may be, the allegory is managed with singular skill, nor could one beforehand have supposed that, keeping so close to the one image with which he starts, and introducing no new element not perfectly consistent with it, the poet could have set out so admirably Christ's Cross, (1-10), His death and burial (11), His Resurrection (12-14), His Ascension (15-17), His constitution in the Twelve of a church (18-21), the gifts of Pentecost (22-25), and the whole course of the Christian life from its initiation in baptism and repentance (27, 37-39) to its final consummation in glory (68)" (*Latin Sacred Poetry*, p. 200).

The planted rod is the rod of Jesus, the tree is Christ, the two arms are the arms of the Cross, the twelve branching arms are the twelve Apostles; the winds of heaven are the Holy Spirit, and the nectar, the fiery tongues that descended upon the disciples. The spring and the pool are the sacrament of baptism. The fundamental idea is this: From the Cross of Christ comes all salvation for them that approach in the spirit of faith.

The language has very little kinship with the language of Christian poetry; it is the language of the ancient epic and is often reminiscent of Vergil. The laws of prosody are observed and even rhyme occurs seldom.

THE TREE OF LIFE*

There is a spot, of men believed to be
Earth's center, and the place of Adam's grave,
And here a slip that from a barren tree
Was cut, fruit sweet and salutary gave—
Yet not unto the tillers of the land;
That blessed fruit was culled by other hand.

The shape and fashion of the tree attend;
From undivided stem at first it sprung;
Thence in two arms its branches did outsend,
Like sailyards whence the flowing sheet is hung,
Or as a yoke that in the furrow stands,
When the tired steers are loosened from their bands.

Three days the slip from which this tree should spring
Appeared as dead—then suddenly it bore
(While earth and heaven stood awed and wondering)
Harvest of vital fruit; the fortieth more
Beheld it touch heaven's summit with its height,
And shroud its sacred head in clouds of light.

Yet the same while it did put forth below
Branches twice six, these, too, with fruit endued,
Which, stretchng to all quarters, might bestow
Upon all nations medicine and food,
Which mortal men might eat, and eating be
Sharers henceforth of immortality.

* Translation by Archbishop Trench.

NOTE.—*Sterili robore*: Does this mean the tree of life? Early and medieval legends innumerable connect in one way or other the Cross of Christ with the tree of life, the aim of all being to show how the Cross, as the true *lignum vitae*, was fashioned from the wood of that tree which stood in the Paradise of God. The legend appears oftenest in this shape; namely, that Seth was sent by his dying father to obtain a slip from that tree. Having by the grace of the angel at the gate obtained it, he set it upon his father's grave,

DE LIGNO VITAE

- Est locus ex omni medium quem credimus orbe,
 Golgotha Judaei patrio cognomine dicunt;
 hic ego de sterili succisum robore lignum
 plantatum memini fructus genuisse salubres;
 non tamen hos illis, qui se posuere, colonis
 praebuilt; externi fructus habuere beatos.
 Arboris haec species; uno de stipite surgit,
 et mox in geminos extendit brachia ramos;
 sicut plena graves antennae carbasa tendunt,
 10 vel cum disjunctis juga stant ad aratra juvenis.
 Quod tulit hoc primo, maturo semine lapsum
 concepit tellus; mox hinc (mirabile dictu)
 tertia lux iterum terris superisque tremendum
 extulerat ramum, vitali fruge beatum.
 Sed bis vicenis firmatus et ille diebus
 crevit in immensum; caelumque cacumine summo
 contigit, et tandem sanctum caput abdidit alto;
 dum tamen ingenti bisseos pondere ramos
 edidit, et totum spargens porrexit in orbem;
 20 gentibus ut cunctis vietum vitamque perennem
 praeberent, mortemque mori qui posse docerent.

that is, on Golgotha, the 'place of the skull,' or spot where Adam was buried. It grew there from generation to generation—each significant implement for the kingdom of God, Moses' staff, Aaron's rod, the pole on which the brazen serpent was exalted, having been taken from it; till at last, in its extreme old age, the well-nigh dead stock furnished the wood of the passion, and thus it again became, and in the highest sense, the true tree of life, bearing the fruit which is indeed unto eternal life. This and other forms of the same legend constitute some of the fairest portions of what may without offense be called the Christian mythology. We find allusions to them in the *Evangelium Nicodemi*; and Calderon has wrought them up into two magnificent dramas, *La Sibilla del Oriente* and *El Arbol del mejor fruto*. Trench, *Sacred Latin Poetry*.

But when another fifty days were gone,
A breath divine, a mighty storm of heaven,
On all the branches swiftly lighted down,
To which a rich, nectareous taste was given,
And all the heavy leaves that on them grew
Distilled henceforth a sweet and heavenly dew.

Beneath that tree's great shadow on the plain
A fountain bubbled up, whose lymph serene
Nothing of earthly mixture might distain;
Fountain so pure not anywhere was seen
In all the world, nor on whose marge the earth
Put flowers of such unfading beauty forth.

And thither did all people, young and old,
Matrons and virgins, rich and poor, a crowd
Stream ever, who, whenas they did behold
Those branches with their golden burden bowed,
Stretched forth their hands, and eager glances threw
Toward the fruit distilling that sweet dew.

But touch they might not these, much less allay
Their hunger, howsoe'er they might desire,
Till the foul tokens of their former way
They had washed off, the dust and sordid mire,
And cleansed their bodies in that holy wave,
Able from every spot and stain to save,

But when within their mouths they had received
Of that immortal fruit the gust divine,
Straight of all sickness were their souls relieved,
The weak grew strong; and tasks they did decline
As overgreat for them, they shunned no more;
And things they deemed they could not bear, they bore.

Expletis etiam mox quinquaginta diebus
vertice de summo divini nectaris haustum
detulit in ramos caelestis spiritus aurae;
dulci rore graves manabant undique frondes.

Ecce sub ingenti ramorum tegminis umbra
fons erat; hic nullo casu turbante serenum
perspicuis illimis aquis, et gramina circum
fundeabant laetos vario de flore colores.

- 80 Hunc circum innumerae gentes populique coibant,
quam varii generis, sexus, aetatis, honoris,
innuptae, nuptaeque simul, viduaeque, nurusque,
infantes, puerique, viri, juvenesque, senesque;
hic ubi multigenis flexos incumbere pomis
cernebant ramos, avidis attingere dextris
gaudebant madidos caelesti nectare fructus.
Nec prius hos poterant cupidis decerpere palmis,
quam lutulenta viae vestigia foeda prioris
detererent, corpusque pio de fonte lavarent.
- 40 Ergo diu circum spatiantes gramine molli,
suspiciunt alta pendentes arbore fructus.
Tum si qui ex illis delapsa putamina ramis,
et dulces, multo rorantes nectare, frondes
vescuntur, veros exoptant sumere fructus.

- Ergo ubi caelestem ceperunt ora saporem,
permutant animos, et mentes perdere avaras
incipiunt, dulcique hominem cognoscere sensu.
Insolitum multis stomachum movisse saporem
vidimus, et fellis commotum melle venenum
- 50 rejecisse bonos turbata mente saporis,
aut avide sumptum non dilexisse, diuque
et male potatum tandem evomuisse saporem.
Saepe quidem multi, renovatis mentibus, aegros
restituere animos; et quae se posse negabant,
pertulerant, fructumque sui cepere laboris.

But woe, alas! some daring to draw near
That sacred stream, did presently retire,
Drew wholly back again, and did not fear
To stain themselves in all their former mire—
That fruit rejecting from their mouths again,
Not any more their medicine, but their bane.

Oh, blessed they, who not withdrawing so,
First in that fountain make them pure and fair,
And who from thence unto the branches go,
With power upon the fruitage hanging there;
Thence by the branches of the lofty tree
Ascend to heaven—the tree of life, oh, see.



BYZANTINE GOLD PECTORAL CROSSES AND
GOLD NIELLOED RELIQUARY
(British Museum)

Multi etiam sanctos ausi contingere fontes,
discessere iterum subito, retroque relapsi
sordibus et coeno mixti volvuntur eodem.

Multi vero bono portantes pectore, totis
60 accipiunt animis, penitusque in viscera condunt.

Ergo qui sacros possunt accedere fontes,
septima lux illos optatas sistit ad undas,
tingit et in liquidis jejunos fontibus artus.
Sic demum illuviem mentis, vitaeque prioris
deponunt labem, purasque a morte reducunt
illustres animas, caelique ad lumen ituras.
Hinc iter ad ramos et dulcia poma salutis;
inde iter ad caelum per ramos arboris altae;
hoc lignum vitae est cunetis credentibus. Amen.



EARLY CHRISTIAN BRONZE LAMPS
(British Museum)

PSEUDO-LACTANTIUS FIFTH OR SIXTH CENTURY

THE LORD'S PASSION

The poem "De Passione Domini" is found in all the printed editions of the works of Lactantius; yet modern critics deny his authorship; some even claim that it is not a product of the early centuries at all. "All however agree that it belongs to the more admirable productions of Christian poetry, having something of the true rhythm of the Latin hexameter, which few of the poets even of the Silver Age were able to catch."¹ The prosody, too, is exceptionally correct, the language classically pure, with no trace of the new Christian terminology characteristic of all later writings. The form of the poem is very unusual. It is a meditation or rather a contemplation on the Lord's Passion, in which the poet represents Christ Himself as speaking from the crucifix to the devout worshipper.

Three reasons account for the opposition to its early origin: (1) the absence of all manuscript evidence of the poem; (2) the anachronism of a crucifix in the early centuries; (3) the "adoration of the cross" unequivocally urged in line 50; namely, "Flecte genu, lignumque crucis venerabile adora." The translators of the Ante-Nicene Fathers pronounce this line alone fatal to any claim of early authorship.² Trench simply omits the line without a word of comment or warning.

When Volume XXVII of the *Corpus Viennense* appeared in 1891, the question of authorship was apparently settled. Samuel Brandt, the editor, had found the poem in all the first printed editions of the works of Lactantius (1505,

¹ Trench, *Sacred Latin Poetry*, p. 134.

² The Ante-Nicene Fathers; translations by A. Roberts and J. Donaldson; American reprint of the Edinburgh edition, 1926.

1509, 1511, 1515), and in *Poetae Christiani Veteres*, Venetiis ap. Aldum, 1502, but no trace of it in any earlier manuscript. The claim of the publisher that he had copied it from an old manuscript is dismissed by Brandt with a sneer; he could find no trace of it almost four centuries later. But he did discover another, undated, publication, in which the "Passio Domini" was printed with three other poems of strikingly similar form and thought. A German and two Italian humanists were known to be the authors of the latter. Brandt supposes that this publication was of an earlier date and that it is the source from which the printed editions of Lactantius derived the poem. He then argues: Mere coincidence is out of the question. It is far more likely, however, that the author of the "Passio Domini" had these three poems before him, than that three separate authors should have been influenced by one and the same earlier poem. He then concludes that some plagiarist published the three poems with his own clumsy imitation which he ascribed to Lactantius. This ludicrous reasoning is evidently accepted by Monceaux when he says: "On y voit generalement aujourd'hui un pastiche, oeuvre d' un humaniste de la fin du xve siecle."¹

During the last few years the pendulum has begun to swing in the opposite direction. Carl Weyman, returning to the opinion of Manitius, holds that the "Passio Domini," though not written by Lactantius, belongs to the last years of the early Christian period. He bases his conclusion on "the recent discovery of earlier manuscripts, on strong internal linguistic evidence, and on the decisive results of scholarly research in the field of early Christian art."²

¹ Monceaux, *Histoire litteraire de l'Afrique Chretienne*, Vol. III, p. 505. Paris, 1906.

² Carl Weyman, *Beitraege zur Geschichte der Christlich-Lateinischen Poesie*; Munich, 1926, pp. 16-20.

Only an amazing ignorance or a willful ignoring of the facts can explain the opposition to the line "Flecte genu, lignumque crucis venerabile adora." The cross appears at an early date as an element of the liturgical life of the faithful, and to such an extent that in the first half of the third century Tertullian could publicly designate the Christian body as "crucis religiosi," i. e., devotees of the cross. Did not the pagans call the primitive Christians "cross-worshippers," guilty of the same idolatry of which they were accused? And did not Tertullian and Minucius Felix base their defense on the nature of the cult they gave; that it was not "latria," but a relative worship, and that the material symbol only served to raise their minds to the divine type, Jesus Christ crucified.³ With Constantine's vision and the later finding of the true Cross, the "adoration" of the cross, hitherto restricted to private cult, assumed a public and solemn character.

Neither is the belief that "crucifixes" are of medieval origin any longer tenable. While it is true that the early Christians shrank from a realistic portrayal of the Lord's crucifixion, still the earlier veiled and allegorical allusions began to give way to the undisguised figure of Christ on the Cross as early as the end of the fifth century, as will appear from an inspection of the illustrations on pages 241, 247, 317 and 399.

³Tertullian, *Apol.* xvi, and Minucius Felix, *Octav.* ix-xii.



THE CRUCIFIXION

IVORY PANEL OF THE EARLY FIFTH CENTURY, NOW IN THE
BRITISH MUSEUM

(Catalog of Early Christian Antiquities in the
British Museum, 1901, Plate VI)

THE LORD'S PASSION

Whoever you are that approach to enter the body of this temple, pause a while and look upon Me, who though innocent, suffered for your sins; enshrine Me in your mind, cherish Me in your breast. I am He who, pitying the bitter misfortunes of men, came hither as a messenger of promised peace and as a full atonement for their common guilt. Here the brightest light from above is restored to the earth; here is the merciful image of salvation; here is quiet rest, the right way, the true redemption, the standard of God and a memorable pledge of your destiny.

It was for you and your life that I entered the Virgin's womb, was made man and suffered a dreadful death, never finding rest anywhere in the regions of the earth, but everywhere threats, everywhere labors.

A wretched hovel in the land of Juda was the first shelter for Me at My birth and for My mother with me; dry grass spread on the floor gave Me a bed in a narrow stall among the unfeeling cattle. My earliest years I passed in the land of Pharaoh, an exile from the kingdom of Herod; and after My return to Judea, I spent the rest of My years in fastings, extreme poverty and the lowliest of circumstances; with healthful admonitions ever directing the minds of men to the pursuit of cheerful uprightness, confirming My wholesome teaching with many evident miracles. For this reason impious Jerusalem, infuriate with envious fear and cruel hate, and blinded by madness, dared to procure for Me, innocent as I was, in deadly punishment a cruel death on the dreadful Cross.

And now if you desire to study these facts more in detail, and if it is your wish to dwell on My many moanings and to share My sorrow with Me, consider the designs and plots, the impious price of My innocent blood, the false

DE PASSIONE DOMINI VEL DE BENEFICIIS SUIS CHRISTUS

Quisquis ades mediique subis in limina templi,
siste parum insontemque tuo pro crimine passum
respice me, me conde animo, me pectore serva.
Ille ego qui casus hominum miseratus acerbos,
huc veni pacis promissae interpret et ampla
communis culpa venia; hic clarissima ab alto
reddita lux terris, hic alma salutis imago,
hic tibi sum requies, via recta, redemptio vera,
vexillumque Dei signum et memorabile fati.

- 10 Te propter vitamque tuam sum virginis alvum
ingressus, sum factus homo atque horrentia passus
funera, nec requiem terrarum in finibus usquam
inveni, sed ubique minas et ubique labores.
Horrida prima mihi in terris magalia Iudae
hospitia in partu sociaeque fuere parenti;
hic mihi fusa dedit bruta inter inertia primum
arida in angustis praeseptibus herba cubile.
In Phariis primos vixi regionibus annos,
Herodis regno profugus, reliquosque reversus
- 20 Iudaeam, semper jejunia, semper et ipsam
pauperiem extremam et rerum inferiora secutus,
semper agens monitis humana salubribus almae
ingenia ad studium probitatis, aperta salubri
plurima doctrinae injungens miracula. Quare
impia Hierusalem, rabidis exercita curis
invidiae saevisque odiis et caeca furore
insonti est poenis letalibus ausa cruentam
in cruce terribili mortem mihi quaerere. Quae si
latius ipse velis distinguere sique per omnes
- 30 ire juvet gemitus mecum et sentire dolores,
collige consilia, insidiasve meique nefandum

kisses of a disciple, and the insults and strivings of the cruel multitude; the blows, too, and the tongues prepared for accusations. Picture to your mind the witnesses and the accursed judgment of blinded Pilate, the huge Cross pressing upon My shoulders and My wearied back, and My painful steps to a dreadful death.

Now survey Me from head to foot, deserted as I am and lifted up far from My beloved mother. Behold and see My locks clotted with blood, My blood-stained neck under My very hair, My head drained by cruel thorns, and, pouring down like rain from all sides, a stream of blood over all My divine face. Observe My swollen and sightless eyes and My bruised cheeks; see My parched tongue poisoned with gall, and My countenance pale with death. Behold My hands dug with nails, My racked arms and the large wound in My side; see the blood streaming from it, and My pierced feet and blood-stained limbs.

Bend your knee and with lamentation adore the venerable wood of the Cross, and with lowly countenance stooping to the earth, which is wet with innocent blood, sprinkle it with your rising tears, and with sorrow in your heart think at times of Me and My admonitions. Follow the footsteps of My life, and as you look upon My torments and painful death, recalling the innumerable pangs of body and soul, learn to endure hardships and to be watchful for your own salvation.

If at any time you find pleasure in these reflections, if due piety and a grateful appreciation of My labors shall inspire in your heart confidence to endure like sufferings, these memorials will be inducements to true virtue, they will be shields against the snares of the enemy; aroused by them you will be alert and safe, and carry off the palm of victory in every contest.

If your affections, attached as they are to a perishable world, shall be diverted by these memorials from the fleet-

sanguinis innocui pretium et simulata clientis
oscula et insultus et saeva jurgia turbae.
Verbera praeterea et promptas ad crimina linguas
fige animo et testes et caeci infanda Pilati
judicia ingentemque humeros et fessa prementem
terga crucem atque graves horrenda ad funera
gressus.

Nunc me, nunc vero desertum extrema secutum
supplicia et dulci procul a genetrice levatum
40 vertice ad usque pedes me lustra; en aspice crines
sanguine concretos et sanguinolenta sub ipsis
colla comis, spinisque caput crudelibus haustum,
undique diva pluens vivum super ora cruorem.
Compressos speculari oculos et luce carentes
afflictasque genas, arentem suspice linguam
felle venenatam et pallentes funere vultus.
Cerue manus clavis fixas tractosque lacertos
atque ingens lateris vulnus, cerue inde fluorem
sanguineum fossosque pedes artusque cruentes.
50 Flecte genu, lignumque crucis venerabile adora
flebilis, innocuo terramque cruore madentem
ore petens humili lacrimis suffunde subortis
et me nonnunquam devoto in corde meosque
fer monitus. Sectare meae vestigia vitae
ipsaque supplicia inspiciens mortemque severam,
corporis innumeros memorans animique dolores,
disce adversa pati et propriae invigilare salutem.

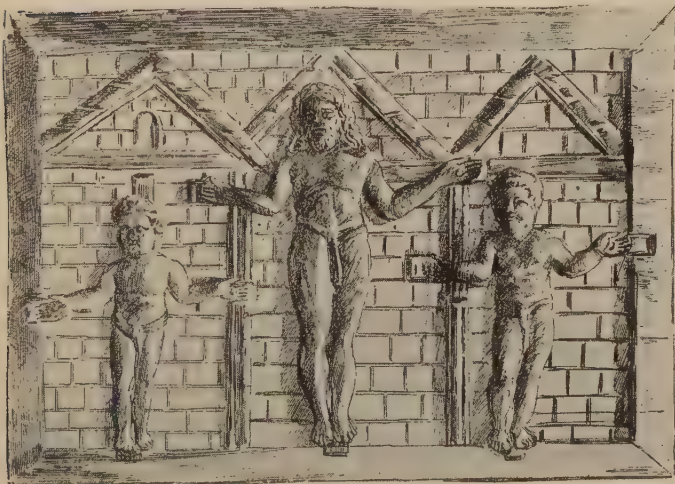
Haec monumenta tibi si quando in mente juvabit
volvere, si qua fides animo tibi forte meorum,
60 debita si pietas et gratia digna laborum
surget, erunt verae stimuli virtutis, eruntque
hostis in insidias clipei, quibus acer in omni
tutus eris victorque feres certamine palmam.

Haec monumenta tuos si labilis orbis amicos
avertent sensus fugiente decoris ab umbra

ing shadows of earthly beauty, the result will be that you will not be enticed by empty promises to trust the treacherous gifts of fickle fortune or to place your hope in the fleeting years of life. If you thus correctly appraise this perishable world, if, yearning for a better home, you renounce comfort and earthly riches, the prayers of the pious will support you in holiness and in the hope of a happier life; for amidst severe trials they will cherish you with heavenly dew and sustain you with the sweetness of the promised reward, until the great goodness of God shall recall your happy soul to the heavenly regions, **your body** being left to the final doom of death.

Then freed from all labor, then joyfully beholding the angelic choirs and the blessed companies of the saints in perpetual bliss, your soul shall reign with Me in the happy abode of eternal peace.

- mundani, efficient ne spe captatus inani
 mobilis occiduis fortunae fidere rebus
 auferis aut vitae sperare fugacibus annis.
 Sed te nimirum sic ista caduca videntem
 70 saecula, et exutum patriae melioris amore
 orbis opes rerumque usus, et vota piorum
 moribus extollent sacris, vitaeque beatæ
 spe duras inter poenas te rore fovebunt
 caelesti, pactique boni dulcedine pascent,
 purpuream donec post ultima fata, relicto
 corpore, sublimes animam revocabit ad auras
 gratia magna Dei. Tunc omnem exuta laborem,
 angelicos tunc laeta choros aciesque beatas
 sanctorum inspiciens aeternae pacis amoena
 80 perpetuo felix mecum regnabit in aula.



CRUCIFIXION PANEL IN THE DOOR OF THE CHURCH OF SANTA
 SABINA, ROME. LATE FIFTH OR EARLY SIXTH CENTURY
 (Dictionnaire d'Archæologie Chretienne, Vol. III,
 Part 2, Figure 3377)

SEVERUS SANCTUS ENDELECHIUS

A. D. 409

THE CATTLE PLAGUE

Very little is known about Severus Sanctus, the author of this interesting poem. Manitius identifies him with the Christian rhetorician Endelevchius, a friend of Paulinus of Nola. Even his nationality is disputed. The poem, though written in choriambics (Horace, *Odes*, i, 6), is correctly called *carmen bucolicum*. The names, Aegon and Buculus, goatherd and cowherd, are derived from Vergil. Aegon sympathetically asks his friend the reason of his sadness. In reply Buculus tells the story of the terrible ravages produced in his herd by the pestilence. When Tityrus, a Christian, appears, they ask him how his flock has escaped the disease. He answers that he owes his protection to the sign of the Cross of Christ, the Son of the eternal God; He is the only God now worshipped in the big cities; His sign traced on the brow of your herds assures his all powerful protection; that is why they call Him Savior. If you wish to pray to Him, there is no need of altars dripping with the blood of slain victims, but only a heart that is pure and sincere faith in Him. Then Tityrus leads Buculus to the church and Aegon asks them to allow him to accompany them.

Several critics have had their ire roused by what they choose to call "this early manifestation of superstition." But the charm of the poem consists precisely in this unaffected picture of rustic simplicity of faith, combined with a simple naturalness of dialogue and an Assisian tenderness of feeling for the suffering dumb animal. Wernsdorff, in his *Poetae Latini Minores*, Vol. I, p. 378, expresses this indignation, but is too honest not to add: *Hoc carmen sua laude*

tamen non est fraudandum; narratio ipsa dulcis est, perspicua et elegans et plurimis adpersa floribus poeticis. Line 106 is an interesting confirmation of the accepted origin of the term *pagan* and *religio pagana*.

The text is given in *Poetae Latini Minores*, Wernsdorff-Lemaire, Vol. I (with commentary); in Migne, Vol. XIX; in the *Anthologia Latina*, Riese, Vol. II, p. 314.

THE CATTLE PLAGUE

AEGON

Quidnam solivagus, Bucule, tristia,
demissis graviter luminibus, gemis?
Cur manant lacrymis largifluis genae?

Fac, ut norit amans tui.

BUCULUS

Aegon, quaeso, sinas alta silentia
aegris me penitus condere sensibus:
Nam vulnus reserat, qui mala publicat;
claudit, qui tacitum premit.

AEGON

Contra est, quam loqueris; recta nec autumas.
10 Nam divisa minus sarcina fit gravis;
et quidquid tegitur, saevius incoquit.
Prodest sermo doloribus.

BUCULUS

Scis, Aegon gregibus quam fuerim potens;
ut totis pecudes fluminibus vagae
complerent etiam concava vallium,
campos, et juga montium.

Nunc lapsa penitus spes opis est meae,
et, longus peperit quae labor omnibus
vitae temporibus, perdita biduo;

20 cursus tam citus est malis.

AEGON

Haec jam dira lues serpere dicitur.
pridem Pannonios, Illyricos quoque
et Belgas graviter stravit, et impio
 cursu nos quoque nunc petit.

Sed tu, qui solitus nosse salubribus
succis perniciem pellere noxiam,
cur non anticipans, quae metuenda sunt,
 admosti medicas manus?

BUCULUS

30 Tanti nulla metus pervia signa sunt,
sed quod corripit, id morbus et opprimit;
nec languere sinit, nec patitur moras:
 sic mors ante luem venit.

Plaustris subdideram fortia corpora
lectorum, studio quo potui, boum;
queis mentis geminae consona tinnulo
 concentu crepitacula;

aetas consimilis, setaque concolor,
mansuetudo eadem, robur idem fuit,
et fatum; medio nam ruit aggere
40 par victum parili nece.

mollito penitus farra dabam solo;
largis putris erat gleba liquoribus:
sulcos perfacilis stiva tetenderat;
 nusquam vomer inhaeserat.

Laevus bos subito labitur impetu,
aestas quem domitum viderat altera.
Tristem continuo disjugo conjugem,
 nil jam plus metuens mali.

Dicto sed citius consequitur necem,
50 semper qui fuerat sanus et integer;
tunc longis quatiens ilia pulsibus,
victum deposuit caput.

AEGON

Angor, diserucior, moereo, lugeo;
damnis quippe tuis, non secus ac meis,
pectus conficitur. Sed tamen arbitror
salvos esse greges tibi.

BUCULUS

Illuc tendo miser, quo gravor acrius:
nam solamen erat vel minimum mali,
si fetura daret posterior mihi,
60 quod praesens rapuit lues,
sed quis vera putet, progeniem quoque
exstinctam pariter? vidi ego cernuam
junicem gravidam, vidi animas duas
uno in corpore perditas.

Hic fontis renuens, graminis immemor,
errat succiduo bucula poplite,
nec longum refugit; sed graviter ruit
leti compede claudicans.

At parte ex alia, qui vitulus modo
70 lascivas saliens texuerat vias,
ut matrem subiit, mox sibi morbido
pestem traxit ab ubere.

Mater tristifico vulnere saucia,
ut vidit vituli condita lumina;
mugitus iterans, ac misere gemens,
lapsa est, et voluit mori.

Tunc tamquam metuens, ne sitis aridas
fauces opprimeret, sic quoque dum jacet,
admovit moriens ubera mortuo.

80 Post mortem pietas viget!

Hinc taurus, solidi vir gregis et pater,
cervicis validae, frontis et arduae,
laetus dum sibimet plus nimio placet,
prato concidit herbido.

Quam multis foliis silva cadentibus
nudatur, gelidis tacta Aquilonibus
quam densis fluitant velleribus nives;
tam crebrae pecudum neces.

90 Nunc totum tegitur funeribus solum:
inflantur tumidis corpora ventribus:
albent lividulis lumina nubibus:
tenso crura rigent pede.

Jam circumvolitant agmina tristium
dirarum avium; jamque canum greges
insistunt laceris visceribus frui;
heu! Cur non etiam meis?

AEGON

Quidnam, quaeso, quid est, quod vario modo
fatum triste necis transilit alteros,
affligitque alios? En tibi Tityrus
100 salvo laetus agit grege!

BUCULUS

Ipsam contueor. Dic, age, Tityre,
quis te subripuit cladibus his Deus?
Ut pestis pecudum, quae populata sit
vicinos, tibi nulla sit.

TITYRUS

Signum, quod perhibent esse crucis Dei,
magnis qui colitur solus in urbibus,
Christus, perpetui gloria numinis,
 cujus filius unicus.

110 Hoc signum, mediis frontibus additum,
cunctarum pecudum certa salus fuit.
Sic vero Deus hoc nomine praepotens
 Salvator vocitatus est.

Fugit continuo saeva lues greges:
morbis nil licuit. Si tamen hunc Deum
exorare velis, credere sufficit;
 votum sola fides juvat.

Non ullis madida est ara cruoribus;
nec morbus pecudum caede repellitur:
Sed simplex animi purificatio
120 optatis fruitur bonis.

BUCULUS

Haec si certa probas, Tityre, nil moror,
quin veris famuler religionibus;
errorem veterem diffugiam libens;
 nam fallax et inanis est.

TITYRUS

Atqui jam properat mens mea visere
summi templa Dei, quin age, Bucule,
non longam pariter congregimur viam,
 Christi et numen agnoscimus.

AEGON

Et me consiliis jungite prosperis.
130 Nam cur addubitem, quin homini quoque
signum prosit idem perpete saeculo,
 quo vis morbida vincitur?

COELIUS SEDULIUS FIFTH CENTURY

CARMEN PASCHALE

Sedulius, though born in Italy in the early part of the fifth century, spent most of his life in Greece, where he taught philosophy and humanities. Scarcely anything is known of him beyond the fact that late in life a decisive change of heart made him devote all his literary powers to the cause of Christianity. He was probably ordained priest. His poem *Carmen Paschale* met with immediate success. No other Christian poet of the early Church is as well known. He became the model for all the Latin poets of the Middle Ages. Copies of forty-one different editions are extant. (Cf. *Corpus Viennense*, Vol. X, pp. 361-372, for a list of quotations found in later writers.)

The *Carmen Paschale* is the story of Christ, our Passover *cum Pascha nostrum immolatus est Christus*. It is told in about two thousand hexameter lines, divided into five books. Book I shows the miraculous manifestations of God in the events of the Old Law, the mystic meaning of types and figures of Christ, the folly of paganism and heresy. Book II tells the story of the Incarnation. Books III and IV narrate the wonders and miracles of Christ to His entry into Jerusalem; and Book V describes the Last Supper and the Passion.

It was the purpose of Sedulius to show that the sublime story of Christianity was far superior to the myths of the heathen gods. The poet takes for granted a knowledge of the Gospels, and this enables him to give his subject a freer treatment than any of his predecessors. He gives his attention chiefly to the thoughts and sentiments which would naturally arise from meditation on the sacred writings.



THE HOLY FAMILY (K. Mueller)

His colloquies often express tender devotion, and sometimes even a playful humor; as when in speaking of the death of the penitent thief, he says that true to his character his last act was the theft of the kingdom of heaven; *abstulit iste suis caelorum regna rapinis*.

The language is dignified, strong, and vigorous, often rising to true poetic beauty. The episodes are all brief, lively and dramatic. The wide scope of his theme and his originality in manipulating the scripture material allow more freedom and individuality; this, in fact, is the chief feature of the poem. Probably, too, much of the veneration of the poet is due to the peculiar mystic tone that prevails throughout the poem. Rhyme and alliteration are quite frequently noticed. The best known lines of Sedulius are the seven verses in the *Carmen Paschale* addressed to the Virgin Mother of God, beginning with

Salve sancta parens, enixa puerpera regem

usually written in red characters in the manuscripts of the Middle Ages. The first two of these are used for the introit of the Mass of the Blessed Virgin.

The other poem is an alphabetical hymn, narrating the important events in the life of the Savior. It is written in iambic dimeters. Its chief interest for hymnologists lies in the fact that it illustrates the transition from the artistic classical to the popular verse forms of the later centuries. In the hymn quantity is no longer the ruling principle; the rhythm depends on the accent, although the poet is careful to make tonic stress and quantity coincide. Rhyme, too, is an essential element, and most of the stanzas express a complete thought.

The Roman breviary has appropriated eleven stanzas of this hymn, the first seven for lauds on Christmas Day, and four others (H, I, L, and N) for vespers on the Feast of the Epiphany. The word *Epiphany* means manifestation.

The Church commemorates three manifestations on this day: to the Gentiles in the person of the Magi, to the Jews at the baptism of Christ in the Jordan, to the Apostles when He wrought His first miracle at the marriage feast at Cana. In the hymn a stanza is devoted to each of the three manifestations.

The *Opus Paschale*, a prose version of the *Carmen*, written at the request of his friends, is a far inferior work of Sedulius.

The text of all the works of Sedulius may be found in the *Patrologia* of Migne, Vol. XIX, and in the *Corpus Vienneuse*, Vol. X.

The attempts made in recent years to prove that Sedulius was Irish are not very convincing. There was an Irish philosopher and poet, Sedulius Scotus (Siadhuil, O'Sheil), who lived in the ninth century. His works are published in *Monumenta Germaniae Historica, Poetae Latini Aevi Karolini*, by Duemmler-Traube.

SELECTION FROM BOOK I

While pagan poets endeavor to parade their fictions in high-sounding phrases, and while with the tragedian's mouthing or the clownish antics of a Geta or in any other form of poetry they bring back to life the noxious poison of infamous events and glorify the memory of shameless deeds, and while with tradition to guide them they trace on papyrus from the Nile thousands of falsehoods, why should I, who am accustomed to chant the psalms of David to the sound of the ten-stringed lyre and, at my place in the holy choir, to sing in quiet tones of heavenly things, why should I keep silent on the glorious miracles of Christ, our Savior? since I can speak of what is evident to all, and delight in confessing with my whole heart a Lord who (as it were) thunders in all our very senses, who Himself gives us senses and heart, to whom alone is due the homage of the creature that He has made, who holds with eternal justice throughout the vaults of heaven the same power as the Father—like Him in glory, showing alike the peak and crown of power, equal in honor, with the same power, a sovereign of unending reign, ever the source (of all that is), a common scepter with like glory and majesty, for He is the way of salvation which leads by unerring steps to the gifts of Eastertide. This will be my song; to this let all attend. . . .

Cease to dwell in the waste lands of the dusty plain and in the barren regions where the parched earth can bear no fruit; and pluck not from the blood-red earth the dark-hued poisons with their death-dealing juices damned to be the food of hell; but into the pleasant grassy pastures and the blessed regions of ever-blooming groves enter through those holy springs where the seeds of life are given life

EX LIBRO PRIMO

INTRODUCTION

(Paraphrase of the Preface, 1 to 17. He that would partake of our Paschal feast, let him have no great expectations. On the tables of the rich you will find rare delicacies, in costly dishes, but here only a modest vegetable in a dish of red clay.)

- 17 Cum sua gentiles studeant figmenta poetæ
 grandisonis pompare modis, tragicoque boatu
 ridiculove Geta seu qualibet arte canendi
- 20 saeva nefandarum renovent contagia rerum
 et scelerum monumenta canant, rituque magistro
 plurima Niliacis tradant mendacia biblis:
 Cur ego, Davidicis adsuetus cantibus odas
 cordarum resonare decem sanctoque verenter
 stare choro et placidis cælestia psallere verbis,
 clara salutiferi taceam miracula Christi?
 cum possim manifesta loqui, Dominumque tonantem
 sensibus et toto delectet corde fateri;
 qui sensus et corda dedit, cui convenit uni
- 30 facturam servire suam, cui jure perenni
 arcibus aetheriis una est cum Patre potestas,
 par splendor, communis apex, sociale cacumen,
 æquus honor, virtus eadem, sine tempore regnum,
 semper principium, sceptrum juge, gloria consors,
 majestas similis; hæc est via namque salutis,
 hæc firmos ad dona gradus paschalia ducit
 hæc mihi carmen erit; mentes huc vertite cuncti . . .
- 49 Parcite pulverei squalentia jugera campi
 et steriles habitare plagas, ubi gignere fructum
 arida nescit humus, nec de tellure cruenta
 livida mortiferis vellatis toxica sucis,
 tartareo damnata cibo; sed amoena virecta
 florentum semper nemorum sedesque beatas
 per latices intrate pios, ubi semina vitæ

through divine waters, and where, from a fountain on high, the happy fields are freshened and freed from thorns, that the harvest may belong to God, and may heap up in gigantic barns the promise of future profit, fruit a hundredfold.

Omnipotent, eternal God, sole hope of the world, who art the Maker of heaven and the Creator of the earth; who puttest a barrier to the resounding tempests of the sea, lest with its swelling waves it swallow up the boundaries of the neighbor earth; who givest the sun its rays and the moon her horned light; who measurest out the light for both night and day; who countest the stars, whose names, powers, orbits, position, and times Thou alone knowest; who hast fashioned the young earth into different bodies, and gavest to the lifeless clod living organism; who, with a better food, restorest man when he was perishing from the sweetness of the forbidden fruit, and by the drink of Sacred Blood castest out the poison distilled by the serpent; who from one root createst anew the human race when, save those whom the Ark had sheltered, it lay buried under the rushing mountain of seething waters, so that Thy mystic power might show that what the sins of the flesh had killed, might under the protection of this wood be brought to life by the waters that cleanse all the world in one great baptism.

Show me the way which brings the few through the narrow, rocky pass to the city of salvation; give me the light of Thy word divine to shine before my feet, that the path of my life may lead me to the sheepfold in the country where the Good Shepherd keeps His fold, where, leading the way with snow-white fleece, the Lamb of the virgin sheep and all the white robed flock enter in. With Thy guidance the way is not hard; all nature is subject to Thy rule, and at Thy command changes without regard of law into its very opposite.

divinis animantur aquis et fonte superno
 laetificata seges spinis mundantur adeptis,
 ut messis queat esse Dei mercisque futurae
 maxima centenum cumulare per horrea fructum.

- 60 Omnipotens aeternae Deus, spes unica mundi,
 qui caeli fabricator ades, qui conditor orbis,
 qui maris undisonas fluctu surgente procellas
 mergere vicinae prohibes confinia terrae,
 qui solem radiis et lunam cornibus imples
 inque diem ac noctem lumen metiris utrumque,
 qui stellas numeras, quarum tu nomina solus,
 signa, potestates, cursus, loca, tempora nosti,
 qui diversa novam formasti in corpora terram
 torpentique solo viventia membra dedisti,
 70 qui pereuntem hominem vetiti dulcedine pomi
 instauras meliore cibo potuque sacрати
 sanguinis infusum depellis ab angue venenum,
 qui genus humanum praeter quos clauserat arca
 diluvii rapida spumantis mole sepultum
 una iterum de stirpe creas, ut mystica virtus,
 quos carnis delicta necant, hoc praesule ligno
 monstraret liquidas renovari posse per undas,
 totum namque lavans uno baptismate mundum;
 pande salutarem paucos quae ducit in urbem
 80 angusto mihi calle viam verbique lucernam
 da pedibus lucere meis, ut semita vitae
 ad caulas me ruris agat, qua servat amoenum
 pastor ovile bonus, qua vellere praevis albo
 virginis agnus ovis grexque omnis candidus intrat.
 te duce difficilis non est via; subditur omnis
 imperiis natura tuis, rituque soluto
 transit in adversas jussu dominante figuras. . . .

(Lines 103-242 contain a rapid account of the striking true miracles of the Old Law.)

Alas, wretched creatures, who worship empty idols, and who with evil heart fashion idolatrous images and flee from their Creator, and pay homage to what they themselves have made! Why this rage? What great madness makes sport of your souls, that before a bird, a shameful ox, or a twisted serpent, or a creature half man half dog, a creature wholly man should bow in adoration?

SELECTION FROM BOOK II

[Man's ruin would have been universal and absolute.]

Unless that faithful Father, who is prompt to forgive and slow to punish guilt, that He might save His creature from perishing, and prevent that which in life was so true an image of God from becoming so unlike Him in death, had in pity restored His created work though it was deserving of punishment; unless He had prevented the teeth of the descendants from being on edge by the bitter fruit which their fathers had eaten; and unless He, who is always gentle with His own, had pardoned them, so that whence sin had given rise to death, thence also submission should beget salvation. Then as a delicate rose buds forth amid sharp thorns, so without a blemish to her motherhood's dignity, the blessed Mary came forth from the stock of Eve, and the second virgin repaired the sin of the first. Thus as human nature was of old corrupted and lay under the sentence of death, at Christ's birth man was able to be reborn and to put aside the stain of the old flesh.

What effulgence was there when Christ came forth in His new-born splendor from the womb of Mary as the bridegroom himself [comes forth] in exultation from the bridal chamber, beautiful in His comely figure beyond the sons of man, in whose radiant person a sweeter grace was

- 242 Heu miseri, qui vana colunt, qui corde sinistro
 religiosa sibi sculpunt simulacra suumque
 factorem fugiunt et quae fecere verentur!
 Quis furor est? quae tanta animos dementia ludit,
 ut volucrem turpemque bovem tortumque draconem
 semihominemque canem supplex homo plenus adoret?

EX LIBRO SECUNDO

The Birth of Christ

(Lines 1 to 20.—The sin of our parents brought death into the world, and death's dominion would have been universal and absolute, had not God in His mercy restored man.)

- 20 Ni pius ille sator, culpas ignoscere promptus
 reddere difficilis, sua ne factura periret,
 quaeque Deo similis vivens astabat imago,
 dissimilis de morte foret, veniale misertus
 instauraret opus, pomisque vetaret acerbis,
 quae mandere patres, natorum horrescere dentes,
 donaretque suis semper placatus, ut unde
 culpa dedit mortem, pietas daret inde salutem,
 et velut e spinis mollis rosa surgit acutis
 nil quod laedat habens matremque obscurat honore;
 30 sic Evae de stirpe sacra veniente Maria
 virginis antiquae facinus nova Virgo piaret;
 ut quoniam natura prior vitiata jacebat
 sub dicione necis, Christo nascente renasci
 possit homo et veteris maculam deponere carnis.

(35-49—Christ is born.)

- 49 Quis fuit ille nitor, Mariae cum Christus ab alvo
 processit splendore novo, velut ipse decoro
 sponsus ovans thalamo, forma speciosus amoena
 prae filiis hominum, cujus radiante figura
 blandior in labiis diffusa est gratia pulchris.

diffused over His fair countenance. O ever-ready compassion! In order that the yoke of slavery might not oppress us under the dominion of sin, the Lord most high took as His own a slave's form, and He who from the first beginning of the world had given to all things that were made their proper adornments, had Himself wrapped in poor swaddling clothes; and He, whom neither the flowing wave of the stormy deep nor the vast expanse of the earth nor the spacious temple of the broad skies could contain, He in the fullness of all his power remained in the small compass of a child's body and rested quietly in a manger.

Hail, holy Mother, that hast given birth to the King who rules the heaven and the earth throughout all the ages; whose divinity, embracing all things in an eternally decreed cycle, has empire without end! In Thy blessed womb Thou hast the joys of motherhood together with the glory of virginity; neither before nor after thee was there anyone to compare with thee; thou alone without rival hast found favor with Christ.

Simple shepherds were the first to whom He appeared in His incarnate form, for He, too, was a shepherd; among the sheep of the flock the Lamb was manifest in all His radiance; and the song of angel choirs proclaimed the wonderful events.

SELECTION FROM BOOK V

When bringing your sacrilegious band armed with swords and clubs, why do you press your lips on His, mingling poison with honey and betraying the Lord with the symbol of affection? Why do you pretend to be one of His own, and salute Him with a friend's treachery? Never yet has peace sworn alliance with dreaded swords, never does the savage wolf offer to kiss the trusting, innocent lamb.

- O facilis pietas! ne nos servile teneret
peccato dominante jugum, servilia summus
membra tulit Dominus, primique ab origine mundi
omnia qui propriis vestit nascentia donis
obsitus exiguis habuit velamina pannis;
quemque procellosi non mobilis unda profundi
60 terrarum non omne solum, spatiosaque lati
non capit aula poli, puerili in corpore plenus
mansit et angusto Deus in praesepe quievit.

Salve sancta parens, enixa puerpera regem,
qui caelum terramque tenet per saecula, cujus
nomen et aeterno complectens omnia gyro
imperium sine fine manet; quae ventre beato
gaudia matris habens cum virginitatis honore
nec primam similem visa es nec habere sequentem;
sola sine exemplo placuisti femina Christo.

- 70 Tunc prius ignaris pastoribus ille creatus
enituit, quia pastor erat, gregibusque refulsit
Agnus et angelicus cecinit miracula coetus.

EX LIBRO QUINTO

The Traitor Judas

- 63 Sacrilegamque aciem, gladiis sudibusque minacem
cum moveas, ori ora premis mellique venenum
inseris et blanda Dominum sub imagine prodis?
Quid socium simulas et amica fraude salutas?
Nunquam terribiles aut pax conjurat in enses,
aut truculenta pio lupo oscula porriget agno.

SELECTION FROM BOOK II

The Martyrdom of the Holy Innocents

- 108 Ergo ubi delusum se comperit, impius iram
rex aperit (si jure queat rex ille vocari
110 qui pietate caret, propriam qui non regit iram)
creptumque gemens facinus sibi, ceu leo frendens,
cujus ab ore tener subito cum labitur agnus,
in totum movet arma gregem manditque trahitque
molle pecus, trepidaeque vocant sua pignera fetae
nequiquam vacuas implent balatibus auras;
haut secus Herodes Christo stimulatus adempto
sternere conlisam parvorum strage catervas
immerito non cessat atrox, quo crimine simplex
turba perit? Cur qui vixdum potuere creari
120 jam meruere mori? Furor est in rege cruento,
non ratio; primosque necans vagitus et audens
innumera patrare nefas, puerilia mactat
milia plangoremque dedit tot matribus unum.
Haec laceros crines nudato vertice rupit,
illa genas secuit, nudum ferit altera pugnīs
pectus et infelix mater (nec jam modo mater)
orba super gelidum frustra premit ubera natum.
Quis tibi tunc, lanio, cernenti talia sensus?
Quosve dabas fremitus, cum vulnera fervere late
130 prospiceres arce ex summa vastumque videres
misceri ante oculos tantis plangoribus aequor?
Extinctisque tamen quamvis infantibus absens,
praesens Christus erat, qui sancta pericula semper
suscipit et poenas alieno in corpore sentit.

SELECTION FROM BOOK III

The Miracle at Cana

- Prima suae Dominus thalamis dignatus adesse
virtutis documenta dedit convivaque praesens
pascere, non pasci veniens, mirabile! fusas
in vinum convertit aquas; amittere gaudent
pallorem latices, mutavit laeta saporem
unda suum largita merum, mensasque per omnes
dulcia non nato rubuerunt pocula musto.
Implevit sex ergo lacus hoc nectare Christus;
quippe ferax qui vitis erat virtute colona
10 omnia fructificans, cujus sub tegmine blando
mitis inocciduas enutrit pampinus uvas.

The Daughter of Jairus

- 129 Ventum erat ad maesti lugentia culmina tecti
deflentemque domum, moriens ubi virgo jacebat,
extremum sortita diem, trepidusque tumultus
omnia lamentis ululans implebat amaris,
funereosque modos cantu lacrimante gemebant
tibicines, plangorque frequens confuderat aedes.
“Ponite sollicita conceptos mente dolores,
hic sopor est,” Salvator ait, “nec funus adesse
credite, nec somno positam lugete puellam.”
Dixerat et gelida constrictum morte cadaver
spiritus igne foveat, verboque immobile corpus
140 suscitatur atque semel genitam bis vivere praestat.
Obstipuerunt animis, inopinata vota parentes
aspiciunt versisque modis per gaudia plangunt.

The Loaves and Fishes Multiplied

- 207 Cumque dehinc populum sese in deserta secutum
ut typicus Moyses verusque propheta videret

- antiquam sentire famem, majoribus actis
 210 antiquam monstravit opem. Tunc alite multa
 carnis opima dedit, geminis modo piscibus auxit;
 sufficiens tunc manna pluit, modo panibus amplum
 quinque dedit victum per milia quinque virorum.
 Cetera turba latet, numero nec clauditur ullo
 maxima parvorum legio vel maxima matrum.
 Quodque magis stupeas, cophinos ablata replerunt
 fragmina bis senos, populisque vorantibus aucta
 quae redit a cunctis non est data copia mensis.

SELECTION FROM BOOK IV

Lazarus Raised from the Dead

- 271 Bethaniaeque solum repetens intrarat; ibique
 Lazarus occidua tumulatus sorte jacebat
 jam quarto sine luce die claususque sepulcri
 marmore corruptum tabo exalabat odorem.
 Flebant germanae, flebat populatio praesens,
 flebat et Omnipotens, sed corpore, non deitate,
 exanimosque artus illa pro parte dolebat
 qua moriturus erat; lacrimis implevit amicum,
 majestate Deum. Quid credere, Martha, moraris?
 280 Quidve Maria gemis? Christum dubitatis, an unum
 possit ab infernis hominem revocare cavernis,
 qui dabit innumeras post funera surgere turbas?
 Ergo ubi clamantis Domini sonuit tuba dicens
 "Lazare, perge foras": magno concussa pavore
 tartara desiliunt, herebi patuere recessus,
 et tremuit letale chaos, mortisque profundae
 lex perit, atque anima proprias repente medullas
 cernitur ante oculos vivens adstare cadaver.
 Postque sepulcralem tamquam recreatus honorem
 290 ipse sibi moriens et postumus exstat et haeres.



MULTIPLICATION OF THE LOAVES AND FISHES
(A Sixth-Century Mosaic in the Church of St. Apollinaris, Ravenna)

HYMN OF THE NATIVITY AND PASSION

A SOLIS ortus cardine
ad usque terrae limitem
Christum canamus principem,
natum Maria virgine.

BEATUS auctor saeculi
servile corpus induit,
ut carne carnem liberans
non perderet quod condidit.

CLAUSAE parentis viscera
caelestis intrat gratia,
venter puellae bajulat
secreta quae non noverat.

DOMUS pudici pectoris
templum repente fit Dei,
intacta nesciens virum
verbo concepit filium.

ENIXA est puerpera
quem Gabriel praedixerat,
quem matris alvo gestiens
clausus Joannes senserat.

FAENO jacere pertulit,
praesepe non abhorrui,
parvoque lacte pastus est,
per quem nec ales esurit.

GAUDET chorus caelestium,
et angeli canunt Deum,
palamque fit pastoribus,
Pastor creatorque omnium.

HOSTIS Herodis impie,
Christum venire quid times?
Non eripit mortalia
qui regna dat caelestia.

IBANT Magi qua venerant,
stellam sequentes praeiviam;
lumen requirunt lumine,
Deum fatentur munere.

KATERVA matrum personat,
conlisa deflens pignora,
quorum tyrannus milia
Christo sacravit victimam.

LAVACRA puri gurgitis
caelestis Agnus attigit,
peccata qui mundi tulit
nos abluendo sustulit.

M^{IS}**IRACUL**~~A~~ dedit fidem
habere se Deum Patrem,
infirmis sanans corpora
et suscitans cadavera.

NOVUM genus potentiae;
aquae rubescunt hydriae,
vinumque jussa fundere
mutavit unda origine.

ORAT salutem servulo
nixus genu centurio,
credentis ardor plurimus
extinxit ignes februm.

PETRUS per undas ambulat
Christi levatus dextera;
natura quam negaverat
fides paravit semitam.

QUARTA die jam fetidus
vitam recepit Lazarus,
mortisque liber vinculis
factus superstes est sibi.

RIIVOS cruoris torridi
contacta vestis obstruit,
fletu rigante supplicis
arent fluenta sanguinis.

SOLUTUS omni corpore,
jussus repente surgere,
suis vicissim gressibus
aeger vehebat lectulum.

TUNC ille Judas carnifex
ausus magistrum tradere,
pacem ferebat osculo,
quam non habebat pectore.

VERAX datur fallacibus,
pium flagellat impius,
crucique fixus innocens
conjunctus est latronibus.

XEROMYRRHAM post sabbatum
quaedam vehebant compares,
quas adlocutus angelus
vivum sepulcro non tegi.

YMNIS venite dulcibus,
omnes canamus subditum
Christi triumpho tartarum,
qui nos redemit venditus.

ZELUM draconis invidi
et os leonis pessimi
calcavit unicus Dei
sesequae caelis reddidit.

SAINT NICETAS

A. D. 335-415

THE TE DEUM

The "Te Deum" has been called by hymnologists "the most famous of non-biblical hymns of the Western Church." Duffield says: "Like the 'Gloria in excelsis' it belongs to that period of Christian hymn writing when the Hebrew psalms still furnished the models for poets, and when the same free movement of rhythmical prose was all that was required or even tolerated." The "Gloria" is a product of that earliest period when prayer was so spontaneous and eloquent; the "The Deum," though resembling it in form, is not nearly as ancient.

A scholarly discussion of the date and authorship of this prose hymn and an analysis of its content are given by Msgr. Henry, in the *Catholic Encyclopedia*, and by Julian and Mearns in the *Dictionary of Hymnology*. Here we can give only a brief synopsis.

(1) The traditional story that Ambrose, or Ambrose and Augustine, first intoned these solemn strains on the occasion of the latter's baptism is rejected as a pure myth.

(2) The hymn is not uniform in structure. (a) Verses 1-10, judged by diction, melody, and rhythm, form a complete hymn antedating the year 252. Verses 11-13 were added later as a doxology. The existence of an ancient Greek form of these verses seems to imply a separate and earlier existence of this part of the hymn, although the Latin is regarded as the original, the Greek a translation. (b) Verses 14-21 were written in the fourth century; they form a continuous hymn to Christ, the eternal Son of God, who took human nature, conquered death and opened heaven, who sits at the right of the Father, and will come

to be our judge. It ends with a prayer for those that He redeemed. The poet author composed it in strict identity of structure with the older hymn. Like Part I, every line begins with the pronoun *tu, te* or *tibi*; the verse *judex crederis*, etc., belongs to the preceding verse and is so written in the ninth-century Bangor *Antiphonary*; sel.: *Tu ad dexteram Dei sedens in gloria Patris, judex crederis esse venturus*. Both Parts I and II have the same rhythmic, accentual structure for the conclusion of the lines. It is an exclusively Latin hymn; there is no Greek version. (c) Verses 22 to the end belong to an entirely different category, being taken almost literally from the psalms.

(3) By the end of the fifth century, the hymn in its present form had gained a recognized position almost equal to that of the ancient psalms.

(4) Nicetas of Remesiana, in what is now Serbia, is regarded as the poet to whom the present form is attributed. Dom G. Morin, in *Revue Benedictine*, 1894, was the first to defend this opinion; the argument is fully elaborated in A. E. Burn's *Introduction to the Creeds and the Te Deum*, and *Niceta of Remesiana: His Life and Works*, 1905.

The earliest reference to its liturgical use is found in the monastic rules of Caesarius of Arles, who in 502 prescribed that it be sung at matins in the Sunday office. In the Roman breviary it is prescribed for all Sundays (except in Advent and Lent), and on all week days when the ferial office is not recited. Besides this it is sung as a hymn of thanksgiving on all occasions of greater solemnity, such as the election of a pope, the consecration of a bishop, the canonization of a saint, and so forth.

Cabrol pronounces it equal in purity and sublimity of thought to the most beautiful of the psalms of David. "The short, concise phrases, their directness, the rapid enumeration of God's benefits, of his grandeur, of the works of Christ—all this strikes the mind vividly, and well

expresses the attitude of a human soul bowed down and overwhelmed before the majesty of God. It is indeed filled with awe, as it contemplates the wondrous humiliations endured by the Son of God in our redemption, yet the very thought of them fills it with courage and confidence. To the mingled fear and admiration of the Royal Prophet at the thought of God's greatness, is added the Christian's confidence in Christ" (Cabrol, *Liturgical Prayer*, p. 105).



BUST OF CHRIST

(A Mosaic in the Archiepiscopal Chapel, Ravenna)

(A. D. 500)

Thee, Sovereign God, our grateful accents praise;
We own thee Lord, and bless Thy wondrous ways;
To Thee, eternal Father, earth's whole frame,
With loudest trumpets sounds immortal fame.
Lord God of Hosts! For Thee the heavenly powers
With sounding anthems fill the vaulted towers.
Thy Cherubim thrice, Holy, Holy, Holy, cry;
Thrice, Holy, all the Seraphim reply,
And thrice returning echoes endless songs supply.
Both heaven and earth Thy majesty display;
They owe their beauty to Thy glorious ray.
Thy praises fill the loud Apostles' choir;
The train of prophets in the song conspire.
Legions of martyrs in the chorus shine,
And vocal blood with vocal music join.
By these Thy church, inspired by heavenly art,
Around the world maintains a second part;
And turns her sweetest notes, O God, to Thee,
The Father of unbounded majesty;
The Son adored co-partner of thy seat,
And equal everlasting Paraclete.
Thou King of Glory, Christ of the Most-High,
Thou co-eternal filial Deity;
Thou who to save the world's impending doom
Vouchsafest to dwell within a Virgin's womb.
Old tyrant death disarmed, before Thee flew
The bolts of heaven, and back the foldings drew,
To give access, and make Thy faithful way,
From God's right hand Thy filial beams display.
Thou art to judge the living and the dead;
Then spare those souls for whom Thy veins have bled.
O take us up among Thy blessed above,
To share with them Thy everlasting love.

* Translation by Dryden.

TE DEUM LAUDAMUS

Te Deum laudamus, te Dominum confitemur.

Te aeternum Patrem omnis terra veneratur.

Tibi omnes angeli, tibi caeli et universae potestates,
tibi Cherubim et Seraphim incessabili voce procla-
mant:

Sanctus, sanctus, sanctus Dominus Deus Sabaoth.

Pleni sunt caeli et terra majestatis gloriae tuae.

Te gloriosus Apostolorum chorus,
te prophetarum laudabilis numerus,
te martyrum candidatus laudat exercitus.

- 10 Te per orbem terrarum sancta confitetur ecclesia,
Patrem immensae majestatis,
venerandum tuum verum et unicum Filium,
Sanctum quoque Paraclitum Spiritum.

Tu Rex Gloriae, Christe,
tu Patris sempiternus es Filius.
Tu ad liberandum suscepturus hominem, non hor-
ruisti Virginis uterum.

Tu, devicto mortis aculeo, aperuisti credentibus regna
caelorum.

Tu ad dexteram Dei sedes in gloria Patris.

Judex crederis esse venturus.

- 20 Te ergo, quaesumus, tuis famulis subveni, quos pre-
tioso sanguine redemisti.

Aeterna fac cum sanctis tuis in gloria numerari.

Preserve, O Lord, Thy people and enhance
Thy blessing on Thine own inheritance.
Forever raise their hearts, and rule their ways;
Each day we bless Thee and proclaim Thy praise;
No age shall fail to celebrate Thy name,
No hour neglect Thy everlasting fame.
Preserve our souls, O Lord, this day from ill;
Have mercy, Lord, have mercy still;
As we have hoped, do Thou reward our pain;
We've hoped in Thee—let not our hope be vain..



Salvum fac populum tuum, Domine, et benedic hereditati tuae.

Et rege eos et extolle illos usque in aeternum.

Per singulos dies benedicimus te,
et laudamus nomen tuum in saeculum et in saeculum saeculi.

Dignare, Domine, die isto sine peccato nos custodire.

Miserere nostri, Domine, miserere nostri;

fiat misericordia tua, Domine super nos, quemadmodum speravimus in te.

In te, Domine, speravi; non confundar in aeternum.



COGNITION OF THE DIVINITY OF CHRIST BY APHRODOSIUS

(*Santa Maria Maggiore*)

(*Early Fifth Century*)

ST. DAMASUS (Pope, 366-384)

A. D. 300-384

EPITAPHS AND HYMN TO ST. AGATHA

St. Damasus, a strenuous Pope of the fourth century, is prominent also in the literary history of his age. The Vulgate of St. Jerome owes its inception to him. Besides, a large number of metric epitaphs, written for the adornment of churches and catacombs, attest his devotion to the early martyrs. These *tituli* were executed in a calligraphy of exceptional perfection by Philocratus; forty of them are still preserved on the original marble. Though their literary merit is not great, they are believed to have given the inspiration for the *Peristephanon*.

Hymns, too, used to be ascribed to him, but probably none of them are genuine. The "Ad Agatham" is certainly of later origin. It is very unusual in form; no other hymn like it is known. It is in dactylic hypercatalectic trimeters, quantitative. Prudentius used this same meter in his "Ad Eulaliam," but true poetic instinct led him to tone down the stress of the odd last syllable by avoiding even end-assonance. The writer of the St. Agatha does the opposite; he emphasizes it when he uses rhyme, thereby bringing an otherwise noble poem into the class of the serio-comic.

HYMN TO SAINT AGATHA

Martyris ecce dies Agathae
virginis emicat eximiae,
quo sibi Christus eam sociat
et diadema duplex decorat.

Stirpe decens, elegans specie,
sed magis actibus atque fide,
terrea prospera nil reputans,
jussa Dei sibi corde ligans.

Fortior haec trucibusque viris
exposuit sua membra flagris;
pectore quam fuerit valido,
torta mamilla docet patulo.

Deliciae cui carcer erat,
Pastor ovem Petrus hanc recreat:
Laetior inde magisque flagrans
cuncta flagella cucurrit ovans.

Ethnica turba rogum fugiens
hujus et ipsa meretur opem;
quos fidei titulus decorat
his venerem magis ipsa premat.

Jam renitens quasi sponsa polo
pro miseris supplica Domino;
sic sua festa coli faciat
se celebrantibus ut faveat.

Gloria cum Patre sit Genito
Spirituque proinde Sacro,
qui Deus unus et omnipotens
hanc nostri faciat memorem.

SAINT PAULINUS OF BEZIERS

A. D. 408

EPIGRAMMA

This unusual poem owes its preservation to a single manuscript codex of the ninth century (Paris. 7558), where it has the title *Sancti Paulini Epigramma*. In this codex it follows immediately after the *Alethia* of Victor. This partially accounts for the fact that when it was first printed by Gagneius in 1536, it appeared under the strange title *Claudii Marii Victoris de perversis suae aetatis moribus, Liber quartus, Ad Salmonem*. In the *Patrologia* of Migne, Vol. LXI, and in Lemaire, *Poetae Latini Minores*, Vol. II, p. 161, it is printed under Cl. Mar. Victor with the title *Epistola ad Salmonem de perversis suae aetatis moribus*. Schenkl in the *Corpus Viennense* Vol. XVI (1888), restored the poem's original title. In his introduction the latter gives an instructive description of the wretched condition of the manuscript text. The poem's introductory lines are missing. The text runs on continuously as if it were a prose piece; there is nothing to indicate the end or the beginning of a line or even of the individual words; when the scribe comes to the end of his line, he breaks off in the middle of a word and continues in the next line. Numerous corrections are inserted in four different handwritings and in different inks. He concludes that the original poem was written in A. D. 408 by Paulinus, who was very probably the Paulinus who was raised to the bishopric of Beziers in Gaul in A. D. 400.

The *Epigramma* is pronounced by critics one of the most interesting of all the poems of this early period both because of its historic content as well as its literary form.

Salmon, a young cleric, comes home to visit his native town and calls at the monastery where he had received his early education. He meets his former master there, a kindly grey-haired monk, whose gentleness and learning had made a lasting impression on him. Together they go to the guest house where Thesbon presides. The old monk tells Salmon that a truly saintly spirit reigns in the community: *quot sunt hic homines, tot Christi altaria vides*. When they reach the guest house, Salmon, answering the question of the aged monk, tells the sad story of the barbarian invasions, their savage destruction of the land with fire and sword; "but there is a worse enemy than Sarmatian and Vandal and Alan, and that is our own unregenerate wickedness." Then follows a graphic account of the moral decline that came in the wake of the war, and when Thesbon attempts a feeble excuse, he continues, "But the women are even worse." On this subject he grows eloquent. The Lines 55 to 87 are remarkable, when it is remembered that they were written in A. D. 408.

Schenkl's criticism is worth quoting: "Fuit autem is, qui hoc carmen conscripsit, litterarum studiis excultus atque expolitus neque carebat arte in poemate componendo versibusque pangendis. Adde quod naturalis quaedam elucet in oratione elegantia ab omni fucō inanique verborum strepitu aliena. Cum autem invehitur in aetatis suae vitia, tum altius adsurgit et tamquam rapido flumine verborum gravissimorum fertur. Denique nunquam ad servilem antiquorum poetarum imitationem descendit, sed quamquam hic illic quaedam Lucretii et Vergilii in usum suum convertit, tamen id magis morem, qui tum erat, secutus orationis exornandae causa quam quia ingenium eum deficiebat, fecisse videtur. Sive igitur res, quae in hoc carmine narrantur, sive id ipsum spectes, certe haud infimum ei inter aetatis illius poemata locumtribuendum esse adparet."

EPIGRAM ON THE MORAL CORRUPTION OF HIS AGE

PATER

If you have come to the temple of the Lord to pour out your humble prayers or even to see the Abbot of the monastery and the shepherd of the people, you will behold in everyone here a temple of Christ; but if it is your desire to converse with us a while, here is the abode of my dear friend, Thesbon, your guest master, who has built grassy seats of living turf in a leafy bower for the recreation of his brethren. Tell me now, Salmon, how are you faring in the world? What is the condition of the country and what do you find to enjoy in it?

SALMON

The weight of the barbarian oppressor lies heavy upon the peasant of the soil, upon the land and the riches of its people, for the security of our undisturbed peace is now indeed shattered. Castles built of solid marble to endure for ages are of little use to us now, and mountains of stone that were wasted for idle theatres. But there is, besides, a disease within us, a deep-rooted conflict of old that is wasting our strength with numberless onslaughts, an enemy all the more terrible as his presence is unsuspected.

And yet after the ruthless devastation and firing and plundering of Goth and Vandal and Alan, we are trying in forlorn hope and sickly effort to restore things to some semblance of their former state. But the losses we suffered to our own personal detriment, these we ignore, and through long neglect we basely suffer our souls to become foully corrupt; we meekly offer our necks to the chains and shackle ourselves with the fetters of sin.

Our first care is to prune the vines, to lop off the wild growth, to repair the unhinged door and the broken window, rather than to carefully cultivate the broad fields of

EPIGRAMMA DE SUAE AETATIS MORIBUS

PATER

Si domini templum supplex orator adisti,
immo et custodem templi populique magistrum,
quot sunt hic homines, tot Christi altaria vides;
sed si conlatis juvat indulgere loquellis,
hic habitat tuus ille hospes, mea viscera, Thesbon,
cui fratrum ad requiem frondosae vitis in antro
herbida caespitibus sunt structa sedilia vivis.
Dic igitur, Salmon, quae rerum nunc tibi sors est,
quis patriae status est, quid te delectat in illa?

SALMON

- 10 Jamque agris opibusque hominum terraeque colonis
nunc primum illaesae turbato foedere pacis
barbarus incumbit; nec longa in saecula vitae
nunc prosunt structae solido de marmore villae
absumptaeque omnes vana in proscaenia rupes.
At vero interior pestis bellumque profundum
olim nos densa telorum nube fatigat
saevior et tanto quanto est occultior hostis.
Et tamen heu si quid vastavit Sarmata, si quid
Vandalus incendit veloxque abduxit Alanus,
20 ambiguis spebus licet et conatibus aegris
nitimur in quandam speciem reparare priorum.
Illa autem nostro quae sunt amissa periclo
neclegimus longoque situ squalescere mentis
ignavi patimur subjectaque colla catenis
dedimus et manicis peccati praeda ligamur.
Ac prius est vitem purgare, abscidere sentes
convulsamve forem aut fractam renovare fenestram
quam latos campos animae et praetoria cordis

the soul and the courts of the heart and the wrecked honor of an enslaved mind. The horrors of sword and famine and pestilence have all been in vain; we are the same sinners as ever without any change of heart. He that used to dine deep into the night, is now again in his cups, sunlight or lamplight; what difference is that to him? Pedius used to be an adulterer; he is an adulterer now, becoming callous to the foulness of his leprosy. Polio used to be green with envy; he is envious and spiteful now. Albus, grasping eagerly all the honors of state, is he any less ambitious in this universal catastrophe? Nothing is sacred in our eyes except profitable trade, and what formerly was merely a necessity, is now an ennobling distinction. To our vices we give the names of virtues, and greed passes for thrift. But those who could not be convicted of manifest vices and open crime, affecting a semblance of virtue, have nursed the festering of the more deeply concealed wound. They are fascinated by a wordly wisdom that knows not the truth, and in their folly the same deception that led them astray, goads them on. They investigate the causes of things and the paths of the stars, and the shape of the heavens' dome; why the rivers ever flowing never run dry, how far the ocean extends and where is its opposite shore; things known to God alone and hidden from mortals, these they want to know, and the pity of it is they pretend to know.

THESBON

These, my dear Salmon, are the crimes of our sex; but the disease of sinfulness would not be serious in your city if the madness of the women were not even more unrestrained.

SALMON

Dewy night would shroud the world in darkness before I could rehearse all the evil ways of that sex. For as by the law of God they are under the dominion of their husbands,

- excolere et captae conlapsum mentis honorem.
- 30 Nil gladius, nil dira fames, nil denique morbi
egerunt, fuimus qui, nunc semper sumus isdem
sub vitiis nullo culparum fine manentes.
Qui prius in noctem prandebat, nunc quoque potans
continuat soles nullo discrimine lychnis.
Moechus erat Pedius; moechatur, durat in isdem
leprae dum furvis; livebat Polio, livet;
Albus cunctorum quondam captator bonorum
orbis in excidio minus ambitione laborat?
Nil sanctum nobis nisi quaestus et illud honestum est,
- 40 utile quod fuerit, vitiisque vocabula recti
indimus et parci cognomen sumit avarus.
At qui confessis vitiis et crimine aperto
non potuere capi—virtutis imagine ducti
altius occulti foverunt vulneris uleus—
hos terrena trahit sapientia nescia veri
et miseros idem, qui decipit, incitat error.
Inquirunt causas rerum astrorumque meatus,
quae sit forma poli cur longo flumina cursu
non pereant, latus jaceat quo limite pontus,
- 50 quaeque Deo tantum sunt nota, recondita cunctis
scire volunt, heu proque nefas et scire videntur.

THESBON

Ista quidem, Salmon sunt nostri crimina sexus;
Sed levis est vestra vitiorum morbus in urbe,
Si non feminei magis exarsere furores.

SALMON

Ante diem, Thesbon, tenebris nox humida condet,
quam possim mores hujus percurrere turbae,
quae, cum lege Dei vivant sub lege virorum,

yet for shame, their wickedness scarcely ever fails to have our connivance. For if we were not such easy dupes to their charms, we would hardly wish them openly to flaunt our vices. They would not spend the price of a good farm for dresses stiff with threads of gold, or silks of China, or precious stones that the trader brings from the ends of the earth. In our affliction we sigh and groan, and yet we are not ashamed to repeat our folly again. If Lesbia parades the streets loaded with rare gems, and Pasienna flashes by decked out in a hundred varieties of purple finery, every one of them must immediately demand the same for herself. Now if they are anxious to have a different dress every time they meet us in public, and to display an ever changing appearance before the men, isn't ours the fault? What need has a chaste body of lipstick and rouge and pigments of a thousand colors? Nobility of soul and the charm of virtue, these are the bonds of a holy wedlock. If mere beauty is desired, as the years pass by, love grows cold. Only that is true beauty which endures.

But their continual gadding about everywhere, their feastings and their endless occupations and gossiping, aren't we to blame? St. Paul and the Proverbs of Solomon are neglected, but Vergil is sung to a Dido, and Ovid to a Corinna. The sanctuary of our home is quite different from the spacious theatre, isn't it? They clap their hands to applaud the love lyrics of Horace and the mimes of Marullus. We, we are to blame for this; we have added fuel to these flames. Is the wicked wife of an honorable husband blamed for fleecing him? Yes, like a mirror they reflect with accurate ingenuity what is shown them and follow the example of our habits. Why is the virtuous woman condemned to be unhappy in her guilt [of being virtuous], while the wicked wife finds favor in the eyes of her indifferent spouse? Everywhere with his far-flung horde the same evil enemy is raging, and it is no wonder

- pro pudor, haud unquam sine nostro crimine peccant.
Nam nisi deliciis faciles traheremur earum,
60 haut illas vitiis vellemus vivere nostris;
nec rigidas auro vestes nec vellera Serum
nec lapides, toto quos fert mercator ab orbe,
fundorum pretiis emerent. Suspiria moesti
jungimus et vanas non est pudor addere curas;
si gravis ignotis processit Lesbia gemmis,
et decies Passina novo radiavit in ostro,
confestim ornatum sibi quaeque exposcit eundem.
Jam si mutatis studeant occurrere formis
atque viris alios aliosque opponere vultus,
70 nonne error noster? quid agunt in corpore casto
cerussa et minium centumque venena colorum?
Mentis honor morumque decus sunt vincula sancti
conjugii; si forma placet, venientibus annis
cedet amor: sola est senium quae nescit honestas.
Jam quod perpetuis discursibus omnia lustrant,
quod pascunt, quod multa gerunt, quod multa
loquuntur,
non vitium nostrum est? Paulo et Solomone relicto
aut Maro cantatur Phoenissae aut Naso Corinnae.
Nonne cavis distent penetralia nostra theatri?
80 Accipiunt plausus lyra Flacci et scaena Marulli.
Nos horum, nos causa sumus, nos turpiter istis
nutrimenta damus flammis; culpetur honesti
improba nupta viri nummo decerpere nummum?
Nam sicut speculo referunt accepta tenaci
ingenio similes morisque exempla sequuntur.
Cur solida infelix damnatur femina culpa,
cum placeat stolido conjunx vitiosa marito?
Unus ubique hostis diffuso turbine saevit;
nec mirum est vinci terrore belli subactos.

that we, prostrated by the horrors of war, should be conquered by him. But if we should relish healthy correction, if we should dispel the clouds of error and open our purified minds to the influence of Christ, if we should apply the knife of his word to our hearts, and be willing to cut away the proud flesh of our obstinate vices, then no power could harm the servants of God, nor would the bow of Alan or Riphæan Goth be mowing us down . . . nor haughty Vandal riot in our slaughter. . . .

PATER

Ah, but surely there must be many good people among you, and the Church is nourishing many saintly souls.

SALMON

Yes, my dear father, there are indeed many saintly souls, and I am trying to imitate them; there are in our flock many of both sexes who win the crown of victory. If there is anything to commend the land, anything in it to give real joy, it is that alone, for it is the one comfort of our lives. But, my dear father, I am eager now to have you tell me what peace of heart you have found since the day, when I, carrying the memory of you in my heart, left this place to find my home on the Teeus.

PATER

Gladly will I tell you of my happiness, Salmon, and I will not deprive you of the proof of my great joy; but the hour of the waning day warns us to rise and hurry to the sacred assembly of the saints. Tomorrow there will be leisure for our further conversation.

- 90 Quod si correcti sanum saperemus et atris
libera mens nebulis Christo purgata pateret,
si falcem verbi cordi imprimeremus et illinc
vellemus veterum vitiorum abscidere nodos,
adversus Christi famulos vis nulla valeret,
nec nos Riphaei prosterneret arcus Alani,
. . . [lacuna] . . . omnia bellum,
et qui nunc nostra grassantur clade superbi
. . . [lacuna] . . .

PATER

- Attamen in vestro populo non rara bonorum
100 turba viget multosque pios ecclesia nutrit.

SALMON

Sunt plane insontes multi, pater optime, quorum
esse velim similis, nec desunt in grege nostro
quos ad victrices det sexus uterque coronas.
Ac si quid patriam commendat, si quid in illa est,
quod juvet, hoc unum est, haec sunt solatia vitae.
Nunc age, care pater, cupido mihi fare vicissim,
qua te digna satis requies suscepit, ex quo
te corde hinc gestans abii ad Tecumque resedi.

PATER

- Non equidem invitus recolam mea gaudia, Salmon,
110 nec te tantorum indicio fraudabo bonorum;
sed jam conclusi nos admonet hora diei
surgere et ad sacros sanctorum occurrere coetus.
Crastina lux verbis accedet libera nostris.

EPANALEPTIC DISTICHS OF SEDULIUS

The epanaleptic distich (*epanalepsis* = *repetitio*) is an hexameter pentameter distich or couplet, in which the first half of the hexameter line is repeated in the last half of the pentameter line, the thought of the second line being generally in sharp contrast with the first. The types of the Old Testament with their antitypes in the New, or the goodness of God and man's ingratitude, furnished a theme naturally suited to this kind of treatment.

1. Primus ad ima ruit magna de luce superbus;
 sic homo cum tumuit primus ad ima ruit.
2. Unius ob meritum cuncti periere minores;
 salvantur multi, unius ob meritum.
3. Sola fuit mulier pateat quae janua leto;
 et qua vita redit sola fuit mulier.
4. Agnus ab hoste sacer revocavit sanguine patres
 sanguine nosque refert Agnus ab hoste sacer.
5. Sanguine laeta redit fuso gens impia Christi;
 gustato Christi sanguine laeta redit.

NOTE.—1. Lucifer and Adam. 2. *unius* = Adam and Christ. 3. *sola mulier* = Eve and Mary. *minores*: poetic word for posterity; cf. *majores*, forefathers, ancestors.

The original poem of 110 lines may be found in the *Corpus Viennense*, X, and in Migne, *Patrologia*, XIX.

TIRO PROSPER

A. D. 400-463

A HUSBAND'S EXHORTATION TO HIS WIFE

Tiro Prosper of Aquitaine was a gifted and thoroughly trained scholar, who devoted his pen almost exclusively to an ardent defense of the true doctrine on grace against the Semi-Pelagian heresy then spreading in Gaul. His best known work is his treatise *De predestinatione et de libero arbitrio*, in which he expounds and defends St. Augustine. A very odd work is his *Chronicum integrum* or a summary world's history from the creation of Adam to the sack of Rome by the Vandals. It was used in the schools of the Middle Ages and had many imitators. The *De ingratis*, a polemic on grace in 1012 hexameters, enjoyed much popularity, though it is a failure as a poem. It is dry and prosy.

The *Poema conjugis ad uxorem* is of exceptional merit, and for that reason some critics are inclined to question his claim to it. But at least four early manuscripts of the eighth and ninth centuries ascribe it to him, and Ven. Bede (672), in his treatise *De arte metrica*, quotes the first lines of the poem, naming Tiro Prosper as the author.

To understand the poem it must be remembered that it was written amid the devastation of Gaul by the barbarian invaders. It combines sweetness and tenderness with a deep sadness chastened by a resignation that was unknown to the pagan; only a strong Christian faith could inspire such sentiments. The last eight lines are particularly touching in the picture they give us of the Christian union of husband and wife. The poet's diction is singularly felicitous, and the prosody is the purest of that period. The text is given in the *Patrologia* of Migne, Vol. LI, and in the *Corpus Viennense*, Vol. XXX, p. 344.

A HUSBAND'S EXHORTATION TO HIS WIFE

A faithful companion you have been to me in my sorrows; come, let us now consecrate this short and unquiet life to the Lord, our God. You see how swiftly the days pass in rapid rotation, and the things of this frail world are decaying, dying, vanishing. All that we called our own is gone, and what once is lost never returns; and yet vanities with their empty display tempt the greedy soul. Where now is the phantom of possessions? Where the wealth of the mighty, in the possession of which our captivated minds found their pleasure?

He that once tilled his land with a thousand plows now slaves to be able to call a single team of oxen his own.

He that used to ride through the splendid cities in his carriages, now sick of heart plods with weary feet to the desolate farm.

He that had ten lordly galleys ploughing the sea, now climbs into his humble skiff, and pilots its course alone.

The condition of the farms, the condition of the cities, all is changed, all are fast going to ruin.

With sword and famine and pestilence, with prison and cold and heat, and in a thousand other ways, death is claiming his wretched victims.

Wars are raging on all sides, frenzy goads everyone on, and kings are warring upon kings without number.

Sinful strife is rampant in a bewildered world, peace has fled from the earth; the end of the world is in sight.

And even if other times were to come when this age is over, or if the world could have a longer existence,

POEMA CONJUGIS AD UXOREM

- Agè jam precor mearum
comes irremota rerum,
trepidam brevemque vitam
Domino Deo dicemus;
celeri vides rotatu
rapidos dies meare,
fragilisque membra mundi
minui, perire, labi.
Fugit omne quod tenemus—
10 neque fluxa habent recursum;
cupidasque vana mentes
specie trahunt inani.
Ubi nunc imago rerum?
Ubi sunt opes potentum,
quibus occupare captas
animas fuit voluptas?
- Qui centum quondam terram vertebat aratris,
aestuat, ut geminos possit habere boves.
Veetus magnificas carpentis saepe per urbes
20 rus vacuum fessis aeger adit pedibus.
Ille decem celsis sulcans maria ante carinis,
nunc lembum exiguum scandit, et ipse regit.
Non idem status est agris, non urbibus ullis,
omniaque in finem praecipitata ruunt.
Ferro, peste, fame, vinclis, algore, calore,
mille modis miseros mors rapit una homines.
Undique bella fremunt, omnes furor excitat, armis
incumbunt reges regibus innumeris.
Impia confuso saevit discordia mundo,
30 pax abiit terris, ultima quaeque vides.
Et si concluso superessent tempora saeclo,
aut posset longos mundus habere dies;

Still we ought to contemplate our own death and everyone ought to keep the end of his life before his eyes.

For what matters it to me if the rivers rush to the sea in endless flow, and their waters are never exhausted?

Or that the aged forests have withstood many centuries, or the flowers of the field continue to bloom in their place?

They all remain, but our parents have passed away, and I, like a mere visitor, am spending here the short span of my life.

Not without purpose have we been born into these days, that are passing away while we are passing with them,

But that in this life we may merit life eternal, and a long peace may follow after this brief toil.

And yet this task may seem hard to the rebellious, and the untamed heart may think the laws severe.

But the burden is not heavy on the shoulders of the meek, and the sweet yoke does not gall the neck of the humble.

With all our soul, with all the intensity of our hearts, God asks us to love Him; let man's own needs be secondary.

Let no one do to others what he would not have them do to him; when wronged let him not demand revenge.

Satisfied with little, let him not seek to be regarded great; let him not dread to be despised while despising no one himself.

In language sparing and truthful, in mind and body chaste, let him lead an innocent life, loving peace;

Giving freely of his own to all that he sees in need, not coveting what belongs to his neighbor, but dispossessing himself.

Tell me what is hard in these precepts, or what is there that faith cannot accomplish?

They who believe that the sacred prophets sang the truth, who doubt not that the word of God will endure,

Who know that Christ, having suffered the pains of the

nos tamen occasum nostrum observare deceret,
et finem vitae quemque videre suae.

Nam mihi quid prodest, quod longo flumina cursu
semper inexhaustis prona feruntur aquis?

Multa quod annosae vicerunt saecula silvae,
quodque suis durant florea rura locis?

Ista manent, nostri sed non mansere parentes;
40 exigui vitam temporis hospes ago.

Non ergo sumus hic nequicquam in saecula nati,
quae pereunt nobis, et quibus occidimus;
sed vitam aeternam vita ut mereamur in ista,
et subeat requies longa labore brevi.

Et tamen iste labor sit forte rebellibus asper,
ac rigidas leges effera corda putent;
non tamen haec gravis est mansueto sarcina dorso,
nec laedit blandum mitia colla jugum.

Tota mente Deus, tota vi cordis amari
50 praecipitur; vigeat cura secunda hominis.
Quod sibi quis nolit fieri, non inferat ulli;
vindictam laesus nesciat exigere.

Contentus modicis, vitet sublimis haberi;
sperni non timeat, spernere non libeat.

Parcus, vera loquens, et mente et corpore castus,
insontem vitam pacis amator agat.

De proprio cunctis, quos cernit egere, benignus,
non sua non cupiat, quae sua sunt tribuat.

Quid, rogo, mandatis durum censetur in istis?
60 aut quid erit, quod non possit obire fides?
Qui credunt sacros verum cecinisse Prophetas,
et qui non dubitant verba manere Dei,
qui Christum passum poenas crucis, ultima mortis,

cross and even death, is now in the full glory of the Father in heaven,

Who in watchful expectation with their lamps filled with oil, are looking for His dread coming in great majesty,

For them the things of earth are worthless, the beauties of heaven are revealed, they do not act the part of slaves enamored of this life.

The deceitful wisdom of this world does not delude them, nor do they spend useless vigils in the study of the stars;

Fasces and the rod of empire, gifts of the ignorant mob, and all the power that sows the seeds of the world's iniquity,

These they spurn, striving for heaven with a holy zeal, while Christ smiles His approval and the angels applaud.

Neither tiring labor nor luring indulgence defeats them; they desire no gain, they fear no loss.

The God of the universe, Creator of heaven and earth, for me was born of a holy Virgin;

His body He offered to the scourging, His cheeks to the buffeting, His countenance to the spittle; to be nailed to the Cross He did not refuse.

Not that so great a suffering might gain aught for God, for His power suffers neither increase nor diminution;

But in order that what was defiled in me might be purified in that suffering, I was made part of Christ's body, and He of mine.

Me He uplifted in His death, and me in His triumph over death and in His Resurrection He brought to the Father in heaven.

Can I, then, refuse to endure aught for so great a reward [hope]; can anything separate me from my Lord?

Let the executioner burn my body and tear out my heart; my unfettered members will escape his tortures.

Pen me in the foul dungeon or load me with chains; freed in my dissolution I shall go to my God.

- in toto excelsi Patris honore vident,
quique ipsum multa cum majestate tremendum
expectant pingui lampade pervigiles,
his sordent terrena, patent caelestia, nec se
captivos servos temporis hujus agunt.
- Non illos fallax cepit sapientia mundi,
70 nec curas steriles inseruere polis.
- Imperia et fascēs, indocti munera vulgi,
quaeque orbis scelerum semina fecit opes,
calcarunt, sancta coelum ambitione petentes,
suffragiis Christi, et plausibus angelicis.
- Nec labor hos durus vincit, nec blanda voluptas,
quaerere nil cupiunt, perdere nil metuunt.
- Ille Deus rerum caeli terraeque creator,
me propter sacra Virgine natus homo est.
- Flagris dorsa, alapis maxillas, ora salivis
80 praebuit, et figi se cruce non renuit.
- Non ut tanta Deo quidquam patientia ferret,
cujus nec crescunt, nec minuuntur opes;
sed, quod erat vitiatum in me, ut superaret in illo,
factus sum Christi corporis, ille mei.
- Me gessit moriens, me victa morte resurgens,
et secum ad Patrem me super astra tulit.
- Quidnam igitur tanta pro spe tolerare recusem?
Aut quid erit, quod me separet a Domino?
- Ignem adhibe, rimare manu mea viscera, tortor;
90 effugient poenas membra soluta tuas.
- Carcere si caeco claudar, nectarque catenis,
liber in excessu mentis adibo Deum.

Should the Victor whet his sword to sever my throat, he will find me unafraid; for brief the pain, speedy the death.

Exile I fear not; all the world is my home; hunger I spurn, for God's word will be my sustenance.

Yet not from self does this trust arise; to Thee, Christ, do I owe the power of speech, to Thee the strength to suffer.

Of ourselves we can attempt nothing, but we trust in Thee; Thou biddest us to fight, Thou givest the victory.

God alone is my hope; faith in Him is life; by His gift I was made a citizen of heaven.

Bidden to traverse, like my fathers, this perishable earth, I go under the standard of Christ as an untrained soldier;

Never doubting that the earth will justly claim me after a short time, I will so use my own as if I owned them not.

I shall not admire power, honors none shall I seek; Christ being rich, I shall not fear poverty.

Prosperity and adversity I shall meet with the same indifference; failure shall not defeat me, success shall not fascinate me.

To Thee, O Christ, shall I ever give thanks, to Thee ever the glory. The praise of the Lord shall ever be on my tongue.

And thou, my faithful companion, whom God has given me as an assistance in my infirmity, do thou gird thyself with me for this combat.

Let thy prudence check my exultation and console me in my sorrow; let each be an example to the other of an edifying life.

Mutually helpful, let each be a guardian angel to the other; raise me when I am falling, rise with the help of my hand.

So that, being one in flesh and one also in mind, one spirit may animate us both.

Si mucrone paret cervicem abscindere lietor,
impavidum inveniet; mors cita, poena brevis.

Non metuo exsilium, mundus domus omnibus una est,
sperno famem, Domini fit mihi sermo cibus.

Nec tamen ista mihi de me fiducia surgit,
tu das, Christe, loqui, tuque pati tribuis.

100 In nobis nihil audemus, sed fidimus in te
quos pugnare jubes, et superare facis.

Spes igitur mea sola Deus, quem credere vita est,
qui patriae civem me dedit alterius.

Sorte patrum occiduum jussus transecurrere mundum,
sub Christi sacris advena miles eo;

nec dubius me jure brevi terrena tenere;
sic utar propriis, ceu mea non mea sint.

Non mirabor opes, nullos sectabor honores,
pauperiem, Christo divite, non metuam.

110 Qua stetero adversis, hac utar mente secundis;
nec mala me vincent, nec bona me capient.

Semper agam grates Christo, dabo semper honorem;
laus Domini semper vivet in ore meo.

Tu modo, fida comes, mecum isti accingere pugnae
quam Deus infirmo praebuit auxilium.

Sollicita elatum cohibe, solare dolentem;
exemplum vitae simus uterque pia.

Custos esto tui custodis, mutua redde,
erige labentem, surge levantis ope;

120 ut caro non eadem tantum, sed mens quoque nobis
una sit, atque duos spiritus unus alat.

UNKNOWN POET—FIFTH CENTURY

THE PROVIDENCE OF GOD

The barbarian invasions referred to in this and the two preceding poems swept over the whole of Europe. St. Jerome, describing the invasion of the eastern provinces, says that his soul shudders at the ruin of his time. "For twenty years all the lands from Constantinople to the Julian Alps are drenched with Roman blood. The provinces are a prey to Alans, Huns, Vandals and Marcomanni. Matrons and virgins devoted to God, the noble and the priest, are made a sport of these monsters. The churches are demolished; the bones of the martyrs are dug up; horses are stabled at the altars of Christ. The Roman world is sinking in ruin . . . and yet we wish to live, and think that those who have been taken away from such a scene are to be mourned rather than deemed happy in their fate. It is through our sins that the barbarians are strong." The devastation of Gaul is thus described by Gibbon, who quotes this same poem: "This scene of peace and plenty was suddenly changed into a desert; and the prospect of the smoking ruins could alone distinguish the solitude of nature from the desolation of man. The flourishing city of Metz was surprised and destroyed; and many thousand Christians were inhumanly massacred in the church. Worms perished after a long and obstinate siege; Strasburg, Spire, Rheims, Tournay, Arras and Amiens experienced the cruel oppression of the Teuton yoke; and the consuming flames of war spread from the banks of the Rhine over the greatest part of the seventeen provinces of Gaul. That rich and extensive country, as far as the ocean, the Alps and the Pyrenees, was delivered to the barbarians, who drove before them in a promiscuous crowd the bishop, the senator and the virgin, laden with the spoils of their houses and altars."

This wanton destruction and slaughter made men lose all faith in the providence of God. The author of the *De providentia divina* gives a lively account of the objections to the belief in a ruling Providence, and then, with the weapons of logic and theology, proceeds to restore the faith of his people. A short introduction of twenty-two lines is followed by thirty-six couplets stating the objections; the answer is worked out in nine hundred hexameter lines with clearness, order, and thoroughness. "There is a God; all nature proclaims Him. Not only has He created the universe; He also governs it. Man, too, was created by Him with material body and spiritual soul, endowed with intellect and free will. With these he was to rule over creation, serve God, and so merit his eternal reward in heaven. The abuse of his free will is the cause of man's misery." An unduly long discussion of the errors of the day then follows. Examples of the Old Law are cited to show God's love and care for His creatures; "but the most eloquent proof is the story of Christ's life and death." After thus establishing his thesis, the author answers the objections of the Prologue in detail.

Though Ebert defends the authorship of Prosper, Cardinal Bellarmine's convincing proof of the antagonism of thought and expression must be considered as final.

The poet's immediate successors drew freely from it, but in the Middle Ages there is only one known reference to it.

In modern times it obtains much publicity from the fact that writers, following the lead of Ozanam, continually quote it as one of the more important sources of information on the political and social life in the fifth century.

The complete text is printed in Migne's *Patrologia*, Vol. LI, p. 617 ff, as an appendix to the works of Prosper. The editor, however, after a full statement of the argument for and against Prosper's claim, is careful to conclude that he subscribes to the opinion of Bellarmine.

THE PROVIDENCE OF GOD

"Tell me," they say, "the reasons why you believe that the affairs of the world and of mankind are sustained and governed by the will of God;

"For what evil deed have so many cities perished, so many lands and nations? What crime have they committed to merit this?

"If the whole ocean had poured itself out over Gaul, its flood of waters would have been less destructive.

"Our herds of cattle are gone; there is no seed for sowing; no ground for the vines and the olive;

"The fury of fire and flood has destroyed the country mansions, the few that remain only emphasizing the desolation;

"And yet all this might be endured [with resignation], but, alas, for ten years now the sword of Vandal and Goth has been mowing down our people.

"No fastnesses erected on craggy cliff, no towns perched on the high mountains, no cities on the banks of rushing rivers

"Were able to escape the might and all the cunning of the barbarian; we have suffered to the limit of human endurance.

"I shall not lament the indiscriminate slaughter of the populace; the nobles, too, that died, will no longer excite our envy;

"And riper years and more wicked maturity may have received from an offended God the punishment they deserved;

"But the innocent boys and girls, what have they done, their short life allowing them no time for evil deeds?

"Why were the temples of God allowed to be given to the flames, the sacred vessels of the altar profaned?

"No regard for the religious life of the widows, no rev-

DE PROVIDENTIA DIVINA

Prologue

- 23 “Dic,” aiunt, “causas, qui rerum hominumque
labores
arbitrio credis stare regique Dei;
quo scelere admisso, pariter periire tot urbes?
Tot loca, tot populi, quid meruere mali?
Si totus Gallos sese effudisset in agros
Oceanus, vastis plus superesset aquis.
Quod sane desunt pecudes, quod semina frugum,
30 quodque locus non est vitibus aut oleis,
quod fundorum aedes vis abstulit ignis et imbris,
quarum stare aliquas tristius est vacuas;
si toleranda mali labes heu, caede decenni
vandalicis gladiis sternimur et geticis.
Non castella petris, non oppida montibus altis
imposita, aut urbes omnibus aequoreis,
barbariei superare dolos atque arma furoris
evaluere omnes; ultima pertulimus.
Nec querar extinct^aam nullo discrimine plebem,
40 mors quoque primorum cesset ab invidia,
Majores anni ne forte et nequior aetas,
offenso tulerint quae meruere Deo.
Quid pueri insontes, quid commisere puellae,
nulla quibus dederat crimina vita brevis?
Quare templa Dei licuit popularier igni?
Cur violata sacri vasa ministerii?
Non honor innuptas devotae virginitatis,

erence for the vowed chastity of the virgins afforded them any protection.

“Even the hermits who lived in the caves of the desert, spending the day and night in the praise of the Lord,

“Met the same fate as the commonest of mortals. One and the same whirlwind swept away the virtuous and the wicked.

“No respect for the sacred office of the priest saved him from sharing the suffering of his wretched flock;

“They were beaten cruelly with scourges, they were tortured with fire, many of them groaned in foul dungeons.

“You, too, covered with dust, between the arms and carts of the Goths, were plodding along the weary march, goaded on by many a blow,

“While the venerable and saintly bishop, driven from his smoldering city, was like a true shepherd leading the remnants of his flock into exile.

“And yet we might silently endure all this, committed as it was in the tumult of war, when in the universal confusion all order is at an end;

“For perhaps the governing providence of God deigns to regard only a tranquil world and times of peace.

“If we review all the days of our fathers of old and all the days that our present generation has seen,

“Everywhere in the world the highest honors will be found in the possession of the wicked, while the virtuous are oppressed and ignored.

“The man of violence, cruel and grasping and crafty, from whose heart all honor, from whose countenance all shame, has fled,

“Him all the world admires, loves and esteems, and honors; on him they bestow the highest offices of state; to him they give all power;

“But if a man of virtue chooses with a holy zeal to lead a chaste and virtuous life,

nec texit viduas religionis amor.

Ipsi desertis qui vitam ducere in antris
50 suerant, laudantes nocte dieque Deum,
non aliam subiere necem quam quisque profanus;
idem turbo bonos sustulit atque malos.

Nulla sacerdotes reverentia nominis almi
discrevit miseri suppliciiis populi;
sic duris caesi flagris, sic igne perusti,
inclusae vinclis sic gemuere manus.

Tu quoque pulvereus, plaustra inter et arma
Getarum,
carpebas duram non sine fasce viam,
qu^{am} sacer ille senex plebem, usta pulsus ab urbe,
60 ceu pastor laceras duceret exsul oves.

Verum haec sub belli silentur turbine gesta,
confusis quoniam non fuit ordo malis;
Forte etenim placidas res mundi et tempora pacis
arbitra dignetur cernere cura Dei.

Si cunctos annos veterum recolamus avorum,
et quidquid potuit nostra videre dies,
maximus injustis locus invenietur in orbe,
oppressis autem pars prope nulla bonis.

qui fuerit violentus, atrox, versutus, avarus,
70 cujus corde fides cesserit, ore pudor,
hunc omnes mirantur, amant, reverentur, honorant,
huic summi fascēs, huic tribuuntur opes.

Quod si quis justus castam et sine crimine vitam,
dissimili studio ducere maluerit,

"He is despised, without influence, ridiculed by young and old, an outcast in every part of the world.

"The godless rejoice in a long and healthy life, while sickness and suffering never cease to afflict the pious.

"Fraud gains its ends in the law courts, truth must labor for recognition; the innocent is condemned, the guilty acquitted.

"Adultery is condoned and laughs at the holy rites [of matrimony]; the blasphemer crosses the threshold of the church without fear.

"If the providence of God looked down from the high heavens and held our affairs under its sovereign sway,

"Then either crime would not escape its avenging retribution, or virtue would be found to hold exclusive sway on earth."

While such murmurings are assailing the ears of the credulous multitude, how many of the ignorant suffer harm from these malicious tongues!

Not nearly so great an evil is it to be slain by the sword of the Goths as to have these seeds of error sown in the hearts by the godless.

Draw forth, then, from the sacred quiver the arrows of heaven, and with wounds that will bring salvation defeat the enemy;

Perhaps some will be able to escape the night of error, and seeing the light, will retrace their steps to the true path.

[There is a God; all nature proclaims Him; and . . .] whether you survey our own days or times gone by, all men have ever been conscious of the existence of God, nor did nature ever fail to show anyone his Creator. Though impious error has lost the true idea, attributing to many what is due to One alone, the recognition of the true Creator is an inborn law of our nature.

hic inhonorus, inops, odium juvenumque senumque,
in totis mundi partibus exsul agit.

Impius exultat maturis integer annis,
carpere non cessant ulcera dira pium.

80 Falsa valent in judiciis, et vera laborant,
insontes sequitur poena, salusque reos.

Ignorata piis illudit adultera sacris,
blasphemus templi limina tutus adit.

Quae si cura Dei celsa spectaret ab arce
resque ageret nostras sub ditione sua,
Aut non effugerent ultrices crimina poenas,
aut virtus terris sola reperta foret."

Talia quum facilis vulgi spargantur in aures
quam multis rudibus lingua maligna nocet!

90 Nec tantus dolor est Scythicis consumier armis
quantus ab infidis cordibus ista seri.

Prome igitur sanctis caelestia tela pharetris;
et medicis hostem confice vulneribus;
forte aliqui poterunt errorum evadere noctem,
inque viam, visa luce, referre pedem.

SELECTIONS FROM THE ARGUMENT

104 Seu nostros annos, seu tempora prisca revolvās,
esse omnes sensere Deum nec defuit ulli
auctorem natura docens; et si impius error
amisit multis tribuens quod debuit uni,
innatum est cunctis genitorem agnoscere verum. . . .

But He that fashioned all this vast universe, He also governs it; and just as nothing ever began without Him, so nothing can continue to exist if the Creator's hand is removed. For they who attribute to God an idle leisure are afraid, I suppose, that a watchful care and the difficult toil will tire an attentive God, or that only one God is unequal to so great a task.

O you that are immersed in darkness and deprived of the divine fire, that see only with the eyes of the body and not with those of the spirit! When you hold mighty cities and nations under your authority, it is hard to devote the tired mind's attention in watchful care to a multiplicity of duties; and when serious questions on all sides demand your attention, your energy is overstrained and the mind is unequal to the urgent tasks; but is it right [i. e., reverent] so to think of the Lord, who is ever unchanging, beyond all worry and anxiety? Time comes and goes; things created and yet to be will have an end; but He ever remains, transcending all time, reaching beyond the future, existing before the past; He Himself ever present, independent of all time, the Creator of all time; and just as He transcends all limitations of time past and future, so in His immensity He is restricted by no limitations of space. Nothing is so vast as not to be confined to definite fixed dimensions; the heavens and the earth, the whole universe has its limits; height and depth have their boundaries. But no place is there where God is not; for He is whole and entire everywhere; freely He pervades all parts of the world and encompasses them.

This, therefore, is the only power that is able to assign the various laws of the universe, and in undisturbed calm to watch over their permanence. Not outstripped by the speeding nor delayed by the loitering; never unknowing, never distant, nor moving from place to place, He needs not to learn by study, for all is open and clear to Him.

153 Omnem autem hanc molem mundi qui condidit, ipse
 et regit, utque nihil non ortum sumpsit ab illo,
 sic nihil est quod stare queat, factore remoto.
 Nam qui pigra Deo dant otia, credo, verentur
 ne curae intentum vigiles durique labores
 conficiant, et tanta simul non explicat unus.

O mersi in tenebras, divinique ignis inanes,
 160 et plus corporeis oculis quam mente videntes!
 165 An quia, quum magnas urbes populosque tenetis
 sub vestro imperio, miserum est insomnibus aegram
 partiri curis in multa negotia mentem,
 quumque graves trepidis incumbant undique causae,
 non fert urgentes industria victa labores;
 170 de Domino hoc sentire pium est, quem semper eundem
 nil gravat, ex toto nil occupat? Effluit aetas
 ac venit, et spectant genita et gignentia finem;
 Ille manet, simul acta tenens et agenda, futuris
 ulterior, tum praeteritis prior: omnibus unus
 praesens, et solus sine tempore tempora condens;
 utque aevi spatia ac numeros praecedat et exit,
 sic nullo immensus cohibetur fine locorum.
 Nilque adeo est magnum, quod non certus modus
 arcet;
 et caelum et terras et totum denique mundum
 180 limes habet; meta est altis et meta profundis.
 Sed nusquam non esse Dei est, qui totus ubique,
 et penetrat mundi membra omnia liber et ambit.

Haec igitur vis sola potest moderamina rerum
 dividere, et placidis eadem persistere curis;
 quam non effugiant cita, nec remorantia tardent;
 quae nunquam ignara, nunquam longinqua, nec ullis
 translata accedens regionibus, absit ab ullis;
 nec dignoscendis egeat manifesta doceri.

But you who complain that punishment for the wicked and regard for the just are not immediately given, would you desire the wrath of the avenging Judge to fall upon every crime? How, then, would the mild patience of the magnanimous king differ from the savage cruelty of a heartless tyrant?

Or what fraction of mankind, innocent of all guilt, would be left to possess the land, or what opportunity would there be for the practice of virtue on earth? For if worldly rewards were immediately showered upon virtue, would she look forward to those stored up in heaven? Thus the end of the world would have been hastened in the annihilation of all mankind. Nor would there be any posterity to perpetuate the race, if both good and bad were rushed off from this world to their promised reward or punishments.

I desire not, saith the Lord, the death of the sinner, nor is anything gained by his destruction. Let him rather mend his way and return to the path he abandoned, and enjoy the benefit of life.

While the punishment of many sinners is thus delayed, many may return to the practice of virtue, and as each one becomes his own judge, taking himself strictly to task, dying to all that was evil in him in the past, he rises to a new life, a new man. But those who persist in following their error, though they may live unpunished to a hoary age, heaping sin upon sin, yet they will come to a terrible end, where there will be no hope of pardon, where the smallest fraction of evil will call for its just retribution. For whenever we are provoked by any wrong, we demand speedy revenge; rarely does the wronged man allow the opportunity of revenge to escape him. But the eternal God nothing can escape; all things are unchangingly present before Him; slow and fast do not apply to Him; nor should we consider what He does as hasty or slow; the changes of time hold only for us and our doings. For the events

- 746 At qui nec poenam injustis, nec praemia sanctis
restitui ad praesens quereris, vellesne per omnes
ultricem culpas descendere iudicis iram?
Et quo magnanimi clemens patientia Regis
750 distaret saeva immitis feritate tyranni?
An quae pars hominum peccati nescia mundum
possessura foret? vel sanctae quis locus esset
virtuti in terris? cui si praesentia dona
affluerent, caelo potius sublata maneret.
Sic mundi meta abruptis properata fuisset
temporibus; neque in sobolem generanda veniret
posteritas, pariter quum justos atque nocentes
aut promissus honos aut poena auferret ab orbe.
- 781 Mortem, inquit Dominus, peccantis nolo, nec ullum
de pereunte lucrum est; redeat magis, inque relictum
mutatus referatur iter, vitaeque fruatur.
- 787 Sic dum multorum differtur poena malorum,
nonnulli plerumque probos revocantur in actus,
ac fit quisque sibi iudex, ultorque severus,
790 quod fuerat prius interimens, aliusque resurgens.
At qui persistunt errori incumbere longo,
quamvis in multis vitiis impune senescant,
in saevum finem venient; ibi non erit ulla
spes veniae, minimo ad poenam quadrante vocando.
Nos etenim, quoties causa quacumque movemur
vindictam celerem cupimus; quia rara facultas
non patitur laesis tempus transire nocendi.
At vero aeternum nil effugit, omniaque adsunt
Salva Deo; nihil est illi tardumve citumve;
800 nec dilata unquam, nec festinata putemus,
quae veniunt; nostris mutantur tempora rebus.
Nam quod ubique agitur, quod gestum est, quodque
gerend'

of the present and past and future are in the eyes of God one indivisible moment. Our yesterday and tomorrow are the one unchanging today of God.

Go down into the recesses of your own souls and read the pages written in characters graven deep upon your hearts, and recognize the inborn moral law within you. For what being is there outside the beast of the field or the monster of the deep, what man is there so besotted in the unblushing indulgence of his passions, as to tolerate his own conduct in others?

(The last two lines are best appreciated in the rugged strength of the original; they defy translation.)



TETRAMORPH

(Early Christian Symbol of the Four Evangelists)

ante oculos Domini puncto subsistit in uno ;
una dies cui semper adest, cras atque here nostrum.

- 419 Ite ipsi in vestrae penetralia mentis et intus
 incisos apices, ac scripta volumina cordis
 inspicite, et genitam vobiscum agnoscite legem.
 Nam quis erit, modo non pecus agri, aut bellua ponti,
 qui vitiis adeo stolide oblectetur apertis,
 ut quod agit, velit ipse pati? Mendacia fallax,
 furta rapax, furiosum atrox, homicida cruentum
 damnat, et in moechum gladios dstringit adulter.

SAINT ORIENTIUS

A. D. 440 (?)

A SERMON IN VERSE

The *Commonitorium* of Orientius is a didactic poem of one thousand lines written in the elegiac meter. The author was a native of Gaul, born some years before A. D. 400. The Bollandists identify him with Orientius, the Bishop of Auch, who in 439 was sent by the Emperor Theodoric on a political mission to the Roman General, Aetius.

There is a tone of genuine sincerity and feeling in the poem. The language is simple and direct without any striving for effect; it is the earnest exhortation of a fatherly heart to his beloved flock; the advice is based on no bookish learning but is drawn from everyday life. Manitius pronounces it the best product of Christian didactic poetry.

After the statement of his theme and a short invocation, the poet expounds the two great commandments, the love of God and of one's neighbor. The consideration of the general principles of conduct is followed by a specific treatment of the chief sins: lust, envy, and jealousy; greed, avarice, and pride; lying, ambition, the lust of power, gluttony, and drunkenness. The intrinsic evil and the deadly consequences of these sins are often described with telling effect. The poet points to Christ as the model in his voluntary poverty and humility. An interestingly modern tone is struck when he develops the thought that hardship and humiliation are not reckoned when worldly gain and advancement are sought (I. 109-119). The consideration of earth's fleeting joys prompts him to dwell on the misery of his afflicted country — *uno fumavit Gallia tota rogo*. Towards the end of the second book there is a description of the joys of heaven and a terribly realistic view of hell.

The poem ends with a request to the reader to remember him in prayer.

The complete text with some minor poems of the author is to be found in Migne, Vol. LXI, and revised by Robinson Ellis in the *Corpus Viennense*, XVI, page 193 sq.



THE CRUCIFIXION

PAINTING IN THE CHURCH OF SANTA MARIA ANTICUA, ROME,
SEVENTH CENTURY

(Dictionnaire d'Archaeologie, Vol. III, Pt. 2, Fig. 3383.)

SELECTIONS FROM THE MORAL INSTRUCTIONS

Whoever desires to reach speedily the rewards of eternal life that will endure rather than perish,

Learn to know the road that leads to the open gates of heaven, that banishes death, avoids pitfalls and runs along a smooth path.

Lend me your close and undivided attention, then; for I am to teach you the true life, the life that you must learn to know.

But that the doctrine of this unpretentious book may be more correct, and that my song may observe a due order in expounding the truth,

With heart and voice we wish to invoke Thee, omnipotent God, nor shall we unleash the tongue without calling on Thee, O Christ;

For Thou removest the darkness and restorest sight to the blind; Thou dost impart hearing to ears that are deaf;

Thou drivest away the cruel diseases of body and soul; Thou dost graciously loosen the lips that are speechless;

In Thy dominion is the faculty of our heart and of our tongue; grant me, then, the gift of wisdom, grant me the gift of speech;

Grant that Thy good gifts may inspire my tongue that through thee my song of thee may be acceptable to thee. . . .

First of all you must know that the Lord has bestowed on man together with the gift of reason a twofold life,

So that, as the animal body is of earthly structure, and as the soul on the contrary is vivified by the breath of God,

The span of existence of the soul is conscious of no limitation, whereas its life in the fragile body is but short.

The purpose of his being confers this one endowment beyond all others on man; cherish this life, then, and try to attain it by your personal merits.

EX LIBRO PRIMO

The Twofold Life

- 1 Quisquis ad aeternae festinus praemia vitae,
perpetuanda magis quam peritura cupis,
quae caelum reseret, mortem fuget, aspera vitet,
felici currat tramite, disce viam.
- 15 Ergo age, da pronas aures sensumque vacantem;
vita docenda mihi est, vita petenda tibi.
Sed quo sit melior nostri doctrina libelli,
et teneat rectas carminis ordo vias,
te, Deus omnipotens, et corde et voce rogare,
20 te sine nec linguam solvere, Christe, placet,
demere qui tenebras revocato lumine caecis,
auditum surdis auribus inserere,
corporis et mentis saevos depellere morbos
solvere mutorum qui pius ora soles;
te penes officium nostri est et cordis et oris;
da sentire mihi, da mihi posse loqui,
nimirum ut nostram vegetent tua munera linguam,
ac per te de te sit tibi sermo placens . . .
- 43 Principio geminam debes cognoscere vitam,
a domino indultam cum ratione homini,
ut, quoniam brutum terreno est pondere corpus,
ast anima afflatu est vivificata Dei,
nullum sentirent animae dispendia finem,
esset in hoc fragili corpore vita brevis.
Unam nascendi ratio prius omnibus affert,
50 hanc cura et propriis consequitor meritis.

Birth and a long life are not within our control; the present life, however, can prepare for the life that is to come.

And though we receive both at God's good pleasure, neither would be ours unless God so ordained.

The first of these swiftly runs its rapid course, but the one that follows will endure for all times.

Into the first we come unconscious and without all merits, the second comes to us as the fruit of hard toil.

We are born in order to seek the Lord of heaven and of earth and of the sea with ever-watchful zeal;

We seek Him in order to know His nature, His essence, His deeds, with the knowledge of true discernment.

We learn to know Him so that when found we may worship Him with due praise; and we worship Him that He may give us life eternal. . . .

Cling to the Lord with thy whole soul, with all thy strength; and with all thy heart love Him as thy God.

This is thy duty; for what more just return can you ever make for all the blessings with which He has endowed you?

For when He might have left you in the slime of the earth, He rescued you from being mere earth for all times;

He gave you your body's members, the control of your movements, the gift of speech, the wisdom of reason;

And all this in His goodness He bestowed before any merit of your own, for he is not only Lord of your soul and body, but He is also your Father.

And not content with this liberality by which he endowed you with a body and its wonderful senses,

He that gave you life, also lavished on you the comforts of life, so that you might enjoy its pleasures.

Behold, for you the vault of heaven is poised, the earth is spread out before you; for you the skies are balanced, and the ocean's waves ever roll.

Nasci non nostrum, nec longum vivere nostrum;
vitam quae sequitur vita parare potest.

Et licet arbitrio Domini sumamus utramque,
ac neutra obveniat, ni Deus hoc jubeat.

Prima tamen celeri fertur per prona rotatu,
quae sequitur totis est data temporibus.

In primam ignari nulla mercede venimus,
altera de summo parta labore venit.

60 Nascimur ut Dominum caeli terraeque marisque
quaeramus toto pervigiles studio.

Quaerimus, ut qui sit, quantus vel qualis, agat quid,
vero possimus noscere iudicio.

Noscimus, ut digna compertum laude colamus;
ut vitam tribuat perpetuam, colimus. . . .

97 Affectu toto Dominum totisque medullis
atque tuum toto dilige corde Deum.

100 Et recte; quid enim poteris tu justius unquam
obstrictus tantis solvere muneribus?

Qui tibi, cum limus terrena in faece jaceres,
dempsit perpetui temporis esse lutum;
qui tibi, quod membris constas, quod mente moveris,
quod lingua loqueris, quod ratione sapis, . . .

ante aliquod meritum propria pietate ministrat,
corporis atque animae sic pater ut dominus;
110 et non hoc solo contentus munere, quo te
instruxit membris, sensibus excoluit;
qui tribuit vitam, largitur commoda vitae,
omnibus ut tibi sit praedita deliciis.

Ecce tibi caelum pendet, tibi terra recedit,
aera librantur, fluctuat oceanus;

Day and night and the months of the year succeed each other; for you the sun's splendor, the brilliance of the stars and the moon's ruddy glow;

Spring pours out its abundance of beautiful flowers, summer is warming the soil that is teeming with fruitful harvest;

Autumn is drenched with wine and with the oil of the olive; winter is a stranger to cold as long as the hearthfire is blazing.

The roof overhead protects you from showering rains, and the thick walls allow you to defy the storming winds.

Shearing the shaggy wool from the fleece-bearing sheep, you wrap your chilled body in soft warm garments.

Finer cloths, too, there are of snow-white linen, and silken veils from the Orient; the first is yielded

To you by the fertile earth for the seed you have scattered, the second is plucked from the lofty tree by the Chinaman.

In fine, whatever you possess in the course of the year, a loving God has given it all.

The plain is ripening for the harvest, the hills are clothed with foliage; luscious fruits of all kinds you may pluck from the trees;

And if in foresight you have given some attention to your fruitful garden, whenever you wish you may gather wholesome vegetables. . . .

For all these wonderful gifts bestowed on you by God's liberality, what worthy return does your grateful love inspire?

What riches or gifts can you give in return for them, or with what eminent service will you be able to repay Him?

And yet, it is not this that God, to whom all things belong, yearns for; he is satisfied if the servant whom he loves, returns his love.

noctes atque dies succedunt, mensibus anni,
sol splendet, lucent sidera, luna rubet.

Ver fundit blandos vario sub germine flores,
aestas jam gravida fructibus arva coquit,
autumnus musto madidus, praepinguis oliva est,
120 ignibus admotis frigora nescit hiemps.

Imbribus arcendis confirmas pendula tecta;
ignoras ventos aedibus oppositis;
hirtaque lanigeræ depectens terga bidentis
mollibus involucris algida membra tegis;
levia nec desunt nivei velamina lini;
sunt etiam Eois pallia velleribus;
illa ferax jacto reddet tibi semine tellus,
haec carpent celsis Seres in arboribus.

Denique per totum qui circumvolvitur annum,
130 quidquid habes(totum^λtibi cura Dei.
dat

Campus messe viret, vestitur palmite collis,
arbore diversa mitia poma metis,
et studium impendens fecundo providus horto
utile quo libuit tempore sumis . . .

165 Tot tantisque bonis Domini tibi munere partis
quid tandem dignum reddis amore pio?

Aut quibus haec opibus, quibus et persolvere donis,
vel quanto poteris pendere servitio?

Nec tamen haec Dominus, cujus sunt omnia, quaerit;
170 sufficit ut Dominum servus amatus ames.

And this is the precept that follows after the first one, that your neighbor be regarded by you as your own self.

Hence arises that deservedly beautiful maxim, which unites the whole human race in one common brotherhood:

Never do unto others what you would not have them do to you, and do unto others as you wish them to do unto you.

What man, woman or child of whatever race or creed, is there, that does not admit that this is right, that it is easy?

What precept is not included in the wide scope of this simple maxim? Could man's duty be more fully or more briefly stated?

No need here of explanation, no need of learned teachers; we of ourselves know what is good and what is evil. . . .

I realize, dear reader, that you have been silently saying to yourself for some time: All this is true enough, but your precepts are hard to obey.

Yes, a difficult task is prescribed for us, to climb from earth to heaven; there is no reason why you should think this can be done with little effort.

For the task is indeed a great one, but the reward too is great for the toil. Let him that entertains hopes for the reward banish all indolence.

No one receives the palm of victory except after the struggle; only to the winner is the coveted crown given. . . .

But granting what rarely happens, that you have persuaded the doorkeeper with bribes and entreaty to have him say, "You may come in";

You enter humbly with downcast look and flattering tongue; yet all that will avail you nothing.

Every political advancement has its price; you will advance in proportion to the bulge of your purse, whether you present your petition on parchment or paper or tablets of wax;

Haec quoque mandati succedit forma secundi,
proximus ut tibi sit sic, velut ipse tibi es . . .

- 195 Hic venit illa placens merito sententia, neetens
humanum parili condicione genus;
ne facias aliis quidquid fieri tibi non vis,
idque aliis facias quod tibi vis fieri.
Quod genus est hominum, qui ritus, sexus et aetas,
200 quis neget hoc rectum, quis neget hoc facile?
Quid non mandatum late complectitur artum?
Plenius hoc tradi quid brevitatem potest?
Indice non opus est, doctor nec quaeritur ullus;
de nobis scimus quae bona quae mala sunt . . .

EX LIBRO SECUNDO

The Barbarian Invader

- 85 Sentio jam dudum tacitum te dicere, lector:
Vera quidem, sed sunt ardua quae statuis.
Ardua praecipimur; de terra scandere caelum,
non est quod parvo stare labore putes.
Magnus enim labor est, sed merces magna labori.
Praemia qui sperat, desidiam fugiat.
Palnam nemo feret nisi qui certaverit ante;
non nisi victori blanda corona datur. . . .
- 109 Sed fac quod rarum est, ut victus janitor auro
ac precibus tandem dicat "adire potes."
Ingredieris lingua blandus vultuque modestus,
corpore subjectus; nil tamen ista juvant.
Omnis honor pretii est; ibis pro pondere nummi,
carta seu foliis sive petes tabulis.

For if your hand is not filled with ready coin, your effort is fruitless; if you give only promises, you too will receive only promises.

See, honor laughs derisively, for it is her custom to give favors reluctantly, but to recall them with haste.

For what you have given, a second and a third will give; and what many covet is never long the possession of anyone.

See how suddenly death has overwhelmed the whole world, what mighty nations the violence of war has shattered.

Neither depth of forests nor inaccessible mountains nor powerful streams with their mighty torrents,

No fortress impregnable in its position, no cities protected with walls, nor pathless sea nor solitude of desert,

No cove or caverns under gloomy crags were able to escape the barbarian hordes.

For many treachery, for others perjury, for others political treason was the cause of death.

Many were the victims of secret plots, many of open violence, and where force failed, starvation vanquished them.

Husband and wife died miserably with their infant babe; master and slave were put under the same yoke.

Some were thrown to devouring dogs; many others found in their burning homes their death and their funeral pyre.

In houses and homes, on farms and the crossroads of every village, in all the streets, everywhere

Death and sorrow, destruction and slaughter, conflagration and moaning; all Gaul is one huge smoking funeral pyre. . . .

But you that have now read this book, whatever your opinion of its merit, be mindful of me.

Let me be on your tongue as often as you call upon Christ the Lord in prayer after reading this poem. . . .

So that Orientius may bring all sinners to repentance, and merit the pardon of God [for his own sins] through the prayers of the saints.

- Nam si cessarit dives manus, irrita res est,
et si verba dabis, tu quoque verba feres.
En honor arrisit, quem semper in ordine mos est
sumere sero quidem, sed posuisse cito.
Nam quod tu dederas, mox conferet alter et alter,
120 quod multi cupiunt, nemo diu tenuit. . . .
- 165 Respice quam raptim totum mors presserit orbem,
quantos vis belli perculerit populos.
Non densi nemoris, celsi non aspera montis,
flumina non rapidis fortia gurgitibus,
non castella locis, non tutae moenibus urbes,
170 invia non pelago, tristia non heremo,
non cava, non etiam tetricis sub rupibus antra,
ludere barbaricas praevaluere manus.
Multis ficta fides, multis perjuria, multis
causa fuit mortis civica proditio.
Insidiae multum, multum vis publica fecit.
Robore quae non sunt, sunt superata fame.
Concidit infelix cum prole et conjuge mater,
cum servis dominus servitium subiit.
Hi canibus jacuere cibus, flagrantia multis,
180 quae rapuere animam, tecta dedere rogum.
Per vicos villas, per rura et compita et omnes
per pagos, totis inde vel inde viis,
mors, dolor, excidium, strages, incendia, luctus.
Uno fumavit Gallia tota rogo. . . .
- 407 At tu cum legis nostrum quicumque libellum,
nostri, seu malus est seu bonus, esto memor.
Et quotiens Dominum perlecto carmine Christum
orabis, simus semper in ore tuo.
Ut peccatores vincens Orientius omnes
Sanctorum veniam promerear precibus.

Life is like the Flame of a Candle

- 203 Cereus ut caecae positus sub tempore noctis
compensare diem luminis officio,
dum non sentimus, lento consumitur igni,
semper et ad finem flamma vorax properat;
sic hominum res est: pereunt quaecumque geruntur,
proficit et moritur quod sibi vita trahit.

The Last Judgment

- 347 Ergo ubi terribilem dederit cava bucina cantum,
adventum tandem testificata Dei;
mox longis tellus rimis divulsa patebit,
350 ac passim flammae fulgura grando ruent,
imis concusso penitus de sedibus orbe
dum totae fervent inde vel inde viae.
Hinc tristes gemitus, illinc pia gaudia vitae;
una in diversis vox erit agminibus.
Atque omnis raptim celeratis gressibus ibit
deducens subolem prosapiamque pater. . . .
Nec tibi famosas urbes gentesque remotas
360 regnaque, quae nunc sunt quaeve fuere, loquar,
frigore non segnes populos, non sole perustos,
quosque habuit nascens occiduusque dies;
sed fuit a primi genitum quod tempore mundi
usque diem mundo qui modo finis erit,
omnibus e terris animas justasque reasque
uno constituet jussio prima loco.
Nec tamen ulla illinc tanta inter milia perget,
quae non sit Domino dinumerata suo.
Mox rutilum scandens eadem cum carne tribunal,
370 quam caelo intulerat glorificans hominem,
omnia quae reliquis labantur in ordine saeculis,
quae tunc, quaeve dehinc lege manente fiant,

ore sacer, celsus solio, terrore videndus,
 conspicuus, sed vix conspiciendus aget.
 Atque inter flammae tractus sonitusque tubarum
 angelicosque choros militiamque sacram,
 inter et infantum matrum juvenumque senumque
 pallores fletus gaudia vota metus,
 ultima suspensae dabitur sententia turbae,
 380 quae sacrosancti iudicis ore sonet.

The Torments of Hell

263 Illic imperio quondam regnoque potentes,
 illic conspici fascibus et trabeis,
 quis aurum lectis dapibus, crystallis Falerno,
 substratosque ostro mos onerare toros:
 Robore famosi, laudati munere formae,
 ac male fidentes corporeis opibus;
 quorum venter erat dominus, lascivia votum,
 270 spes in praesenti, gloria divitiae:
 Qui neglexerunt miseri vel morte sub ipsa
 claudendis dominum quaerere luminibus,
 poenam expectabunt clausi. Ne quaere doceri
 quam poenam: factis congrua poena manet.
 Hos tenebrae juges caeca sub nocte manebunt;
 his lumen tunc flamma severa dabit.
 Isti sulphureo flagrantés igne caminos
 cogentur laceris scandere corporibus.
 Illos constringet violento infusa rigore
 280 flatibus hibernis dura gelu glacies.
 Et cum tam discors pugnet natura gehennae,
 nominis unius vis tamen est varia.
 Nec tam diversa possis dinoscere poena,
 igne sit an gravius frigore supplicium.
 Non quod nos, istic, terrena morte peremptis,
 excipient unam crimina multa necem,

- cum quamvis saevus pro rerum pondere iudex
non aliud possit quam rapuisse animam,
et quodam scelerum lucro, si plurima restent,
290 vindictam reliquis ultio primo neget.
- Ast illic omnes persolvēt in ordine noxas
succedens factis congrua poena suis.
- Atque unum corpus per singula membra patebit,
quod potuit vitiis, tot quoque suppliciis.
- Altera crudeles, lex altera plectet avaros;
facta aliter solvent et meditata aliter.
- Est sua perjuris, est et sua poena superbis,
atque alia effusi causa cruoris erit.
- Invidus impatiens mollis falsator adulter,
300 et vini totus, totus et inlecebrae,
dextram caede nocens, linguam in convicia promptans,
pervasor jactans impius indocilis
judicii ante diem poenas dabit, ut neque parvum
supplicii spatium det mora judicii.
- Ambibunt alios sinuosis flexibus angues,
ast alios candens igne catena teret.
- Omnia plena illic lacrimis terrore dolore,
et vox nulla, nisi quam dederit gemitus.
- Ecquidnam ulterius per singula crimina curram
310 vexabunt diris quae miseros crucibus?
- Quando etiam incauto si quid nunc ore loqueris,
sermonis ratio est discutienda tibi.
- Hos inter, rerum Dominum quicumque negarit,
summittens saxis stipitibusque caput,
ille miser vere, nec erit miserabilis ulli.
- Excipiet solus quidquid ubique nocet.
- Innumeri vermes morituro in corpore vivent,
nec finis fumo quem dabit ignis, erit.

CLAUDIUS MARIUS VICTOR DIED A. D. 426

THE BIBLE EPIC "ALETHIA"

Gennadius, who continued St. Jerome's *De viris illustribus*, tells us that Victor was a professor at Marseilles, that he wrote the *Alethia* in a devout Christian spirit for the instruction of his son, but that, as he was a man occupied with secular literature and not trained in the study of the sacred Scriptures, his work is of little value. This unjust criticism probably accounts for the apparent neglect of the poem during the following centuries. It owes its preservation to a single manuscript of the ninth century. The first printed edition appeared at Lyons in 1536, distorted beyond recognition by interpolation from other Christian poets. Schenkl in the *Corpus Viennense*, Vol. XVI, restored the original.

The subject of the *Alethia* is the story of Genesis from the creation of the world to the destruction of Sodom and Gomorrah. It is developed in three books comprising nineteen hundred lines. Characteristic features of the poem are the absence of dogmatic coloring and an exceptional freedom in introducing poetic fiction. In fact it is in the descriptive digressions, where the author allows his imagination free scope, that he manifests a unique individuality. The striking original passages are: description of Paradise, Book I; the conflagration of the primeval forest, and man's laborious struggle to acquire a knowledge of the arts of civilized life, Book II; the origin of scientific knowledge, of superstition and magic, degenerating into gross idolatry; the tower of Babel and the dispersion of the nations, Book III. The poem ends with a lively picture of the destruction of Sodom and Gomorrah. The original conclusion was either lost or never actually written.

SELECTION FROM BOOK I

(The poem begins with a solemn profession of faith, followed by a prayer for divine assistance to know the truth and to tell it faithfully; for it is his intention to educate the tender mind and to train the youthful heart in the path of virtue. To this he adds naively: "And if the laws of prosody be at times broken, or if I fail to choose the correct word, let not that be the standard by which my faith is judged." His theme is stated in the following six lines.)

[Grant me to know] the revelations of the renowned books of the lawgiver Moses, the origin of the heavens and the beginnings of the world; how falsehood, spreading like a pestilence, completely wrecked the sacred faith and deeply infected men's morals; how truth again returned, driving out profane rites and proclaiming the sacred mysteries of eternal life.

SELECTIONS FROM BOOK II

Hitherto I have told the sacred story of the world's origin, without any fiction, as honest faith knows it, as long as the earth was free from the vices that were deserving of death. But now that I have begun to sing of man's conduct and of things that are mortal, I may be allowed to weave the poet's fiction into the story of faith. . . .

Thus were they praying when, with fear directing their gaze, they spied a serpent, an image of their betrayer, dragging itself along silently while the grass lightly quivered with its gliding movements. The sight arrested their attention and startled them; shaking them out of their listless paralyzing grief, it roused them to a kindred pitch of anger. Eve was the first to speak to her spouse: "If this chief cause of our misery has power to stir your soul, then snatch a rock, for, see, we have an opportunity to send to death the author of our death. This creature that so shamefully ruined both you and me, ought to be the first to show by its own suffering and cruel death what a wretched thing

EX LIBRO PRIMO

The Introduction

- 106 Inclita legiferi quod pandunt serinia Moysis,
quae sit origo poli vel quae primordia mundi,
arcanamque fidem qui toto excusserit aucta
pestis et in mores penitus descenderit error,
quaque iterum redeat verum ritusque profanos
pellat et aeternae reseret sacra mystica vitae.

EX LIBRO SECUNDO

- 1 Hactenus arcanam seriem, primordia mundi,
ut sincera fides patuit, sine fraude cucurri,
dum dignis leto vitiis terrena carerent.
Nunc hominum mores et jam mortalia versu
ingressum fas sit veris miscere poetam.

A Lesson in Metallurgy

[Adam and Eve, expelled from Paradise, bitterly lament their lost happiness, and long for death. Their utter helplessness is emphasized by the new experience of the pangs of hunger. With tears in his eyes, Adam humbly prays to the Father for help.]

- 90 Talibus orantes falsi serpentis imago
indice visa metu tacito se tramite ferre
leniter ad molles tractus vibrantibus herbis
in se convertit trepidos pigrique doloris
excussos senio cognatas traxit in iras.
Et prior Eva viro: "si te suprema malorum
causa movet, rape saxa manu; datur ecce facultas
auctorem leti leto dare. Prima docere
suppliciis debet propriis et morte cruenta
quam sit triste mori, quae me male perdidit et te."

it is to die." When her speech was ended, they arm themselves with missiles to pursue the serpent that was swiftly escaping, and heave large stones at it. One of these, hurled with arm swung back at full length to impart a more powerful impetus, unerringly obeys their wishes and follows straight their eyes and aim. Glancing off from the serpent's back, it rebounds on the hard, bare flint and evokes a spark that feeds on the dry tinder. In a moment curling wisps of flame appear as the glimmering fire spreads in every direction, until from the white-hot smoke bursts forth a brilliant flame. They shudder with fear, and with trembling steps they seek shelter; but wonder holds them spell-bound in their terror and stirs the curiosity that betrays their human weakness. For, fearful though they are, they yet wish to see the dread happenings. At a safe distance on a ridge of sterile ground, they are awed at seeing the dense foliage of the forest crashing down, the sky blackened and obscured with ashes, the whole earth becoming aglow with a strange reflection from the lower sky. Not without alarm did they hear the shrill roaring of the whole forest, as swelling volumes of flames shot skyward; then, as the greedy fire burrowed its way deep down into the very heart of the lowest roots, the raw earth, vanquished by the intense penetrating heat, burst open its mines in a flood of generous gifts; and though it had already been drained of every drop of water, it begins to become a liquid itself, and to pour forth its various metals in separate streams. In a tawny torrent gleams the most valued of metals, gold; in glistening milk-white streams flows the silver; sluggish copper glides about smoothly; bluish iron ore loses its rigidity and melts into a soft mass. So Aetna, bursting his furnaces, belches forth hissing sulphur and flames. As long as the heat lasts, they continue to flow, but as soon as they feel the cooling effect of the stirring breeze, they congeal; the cooling liquid quickly changes into a glow-

100 Dixit, et elapsam cursu telisque sequuntur
missilibus cautesque rotant, quarum una reducto
altius ad nisum facilem dare certa lacerto
obsequitur votis oculosque animamque secuta
et nudum in silicem media serpente resultat
scintillamque ciet, sicco quae fomite pasta
ac mox flamma fuit crinita incendia late
extendens siccoque floret jam candida fumo.

Horruerant latebrasque gradu trepidante petebant,
sed pavidos stupor ipse tenet curamque sagacem
110 humani pandit vitii, quod cernere rursum
et timidi metuenda volunt paulumque remoti
telluris dorso sterilis mirantur opacas
procubuisse comas nemorum, sordere favillis
fuscarique diem, totas splendescere terras
et lucem sub sole novam.

Nec mente quieta
accipiunt crepitus stridentibus undique silvis
undantesque globos flammarum in sidera ferri,
dum se radices demersus tendit ad imas
ignis edax penitus, sumpto quo vieta calore
120 terra rudis pandit generosa ad munera venas
et, cum jam cuncto fuerit siccata liquore,
incipit ipsa liquor fieri rivisque metalla
fundere quaeque suis.

Fulvo torrente coruscat
auri summus honor, candenti lacte renidens
effluit argentum, rigor aeris lubricus errat;
et coit in mollem resoluti corpore massam
livida glæba chalyps. Ruptis sic Aetna caminis
egerit immixtis stridentia sulphura flammis.
Lubrica dum fervent; at cum spirabilis auræ
130 temperiem sensere, rigent raptimque coruscam

ing, stiffening mass and, as the fire dies, it becomes a solid body.

With wonder they behold the different streams cease their flow; even while the heat is still slowly failing, they already gaze with greedy eyes and become fascinated by the tempting color; what was an object of fear they now desire.

They recognize that it is the help of God, and they rejoice that, though no particular act of virtue had followed upon their transgression, yet their first prayer had been heard; and so to the Father most high they ascribe the gift, the fire itself with all its blessings and the understanding by which He revealed to them the fire's usefulness. Of both these facts I am certain, that our parents explored the sacred gift, eagerly examining everything with their eyes, but reached out for the precious gold first of all, for its glitter even then caught their eyes, and the brilliance of the priceless vein captivated them; nor were they satisfied until, its heavy weight proving too much for them, it slipped from their hands, and falling upon a sharp-pointed stone became bent, thus teaching them that a slight blow would cause it to change its shape. A new curiosity suddenly comes upon them, whets their surprised minds, and urges them to apply the lesson this accident taught them. With a heavy stone they take turns at pounding it, and bend and draw into various shapes the mass that yields readily to their blows. It is no labor at all to do this, but, when put to use, it quickly loses its shape, because the material, being unequal to any great effort, is docile to their eager purpose, but fails them when put to use. So they look for a harder substance. But for this, too, they love the gold, that it taught them that the harder metal is the more useful. Then as its beauty is next to that of gold, they go to the second vein, the silver, which is harder than the tempting gold and hence better fitted for service. But

vertitur in glaebam siccus liquor igne gelato
et fit corpus iners. Varios ita sistere cursus
mirantur latices, quos, dum qua deficit ardor,
jam cupidis spectant oculis blandumque colorem
accipiunt membris et quod timuere sequuntur.

Auxilium sensere Dei gaudentque reorum
et primas nulla culpam virtute secuta
ad votum cessisse preces summoque parenti
acceptum referunt et quod dedit ignis et ignem
140 et mentem, cui quo sit opus patefecit. Utrumque
certum habeo, munus sacrum explorasse parentes
cuncta alacres oculis permensos, sed prius auro
admovisse manus diti, quod fulmine mentes
jam ferit et cari subigit fulgore veneni
nec satiat, donec mirantes pondere multo
vincat et elapsum durae se murice cautis
vulneret ac facilem vitiato corpore plagam
posse pati doceat. Subiit nova cura repente
attonitos acuitque animos casumque magistrum
150 admonet arte sequi.

Duri tunc pondere saxi
alternis caedunt vicibus flectuntque trahuntque
in varias species cedentem ad verbera massam.
Quam nullus formare labor, sed vieta figuram
ocius hinc perdit, magnis quod nisibus impar
materies recipit studium, sed decipit usum.
Durius ergo aliud quaerunt; sed et hinc placet aurum,
utile quod rigidum docuit magis esse metallum.

Inde, cui propior decor est vena secunda,
itur in argentum, blando quod firmitus auro
160 officium magis est patiens. Sed fortius aes est,

copper is harder still, though the least in appearance. In a short time, with the lesson of the copper before them, practical experience rests satisfied when it has reached the rigid steel.

SELECTIONS FROM BOOK III

As long as the descendants of Adam, now increased by many generations, steadfastly observed the holy law of God and believed in the one Lord of heaven and earth, all creation, the ponderous earth, the waters of the sea, and the life-giving air, were submissive to the virtuous wishes of man. They had no need of any systematic training, for their heavenly teacher instructed them in everything. But when the world went astray into sin, and everywhere plunged into the deepest vices, the cursed sons of men lost this wonderful blessing and, forgetting their God, they were not ashamed to fashion to themselves many gods; so great an evil is it to forget the heavenly Father.

The first to fall into this heinous crime was Nimrod, of all men the most impious, born of the slave seed of Cham, a giant in stature and intellect, who ruled over the realms of Babylon. This iniquitous hunter, luring the Persians from the sacred truths of the Lord, led them to the worship of fire. And that arch enemy of mankind [Satan], the source of all wickedness, in his unbounded ambition not only made sport of the sorrows of men with this cunning deception, but forced his way into their minds, took full possession of all their senses, and eventually even of their hearts. For when Nimrod's only son carried with him to the bitter grave the hope of perpetuating his line, the father was wretched, weeping continually night and day, and voicing his grief in bitter lamentations. While he raved about and sought everywhere the son that was taken from him, he found consolation in his grief and sorrow by

id quod conspicuum minus est. Mox aere magistro
in rigidum chalybem translatus substitit usus.

EX LIBRO TERTIO

*The Origin of Idolatry**

- 100 Interea Domini dum sancta in lege vigeret
posteritas, multis jamque aueta nepotibus, et se
caelorum ac terrae Domino committeret uni,
tum sanctis hominum parebant omnia jussis,
terra gravis, liquidum pelagus, vegetabilis aer.
Non opus arte illis, caelesti namque magistro
omnia discebant; sed postquam in crimina mundus
exiit, et late vitiis sese abdidit imis,
perdidit insigne hoc munus damnata propago,
oblitamque Dei plures effingere divos
110 non pudit; tanti est supremi oblivio Patris.
- 124 Inque nefanda prior descendit crimina Nimroth,
impietatis apex, Cham servo e semine natus,
mole et mente gigas, Babylonia regna gubernans.
Persarum hic animos capiens, venator iniquus,
a veris Domini sacris traduxit ad ignem.
Nec modo plus aequo cupidus, hac arte sagaci
130 ille caput scelerum, mundi infensissimus hostis,
illusit curis hominum, sed mentibus ipsis
irruit, et sensus penitus descendit in omnes,
mox et in affectus; nam quum patris unica proles
spem generis letho secum traxisset acerbo,
infelix Nimroth, lacrimas noctesque diesque
continuans, hebetique trahens plangore querelas,
dum furit et raptum quaerit per singula natum;
effecta moestum solatur imagine luctum,

* This selection is taken from the *Patrologia* of Migne.

having an image of him carved in Parian marble. The unhappy man imagined that this statue of his child had life and feeling and could hear his lamentations. Soon altars were built and dedicated to it, and all were ordered to revere it as a god. Before long all the nations embraced this crime and, following the sinful example, they honored as gods the parents they had loved. Later on kings are given a like honor and are worshipped as gods, while lying Greece, in an attempt to foist falsehood upon truth, with many silly arguments gave the same title to obscure shades, pointing in proof to the sepulchral mounds and to the names carved on the tombs. In the end the madness displayed itself in every possible way; on mere trifles, and even on objects of shame, the meaningless name of god was conferred, while the world laughed in derision.

Rapidly the tower rises, and soon its top pierces the clouds and basks in the near heaven's calm. Then the Father omnipotent, amazed at the mad deeds of the insolent mob, by a divine command convokes the heavenly senate, and thus He addressed the vassals of His realm: "Behold the army of the earth! You see their rash ambition's aim, the height to which their bold folly aspires, believing that structure of human hand can touch the lofty heaven's vault and open a path to Our celestial realms; and this, though no one in earthly body clothed shall ascend to heaven, save Him who first from heaven shall descend. But as they are of one common stock with one universal language, they will persist in the building of this tower, nor will they cease until the task, in leagued conspiracy begun, shall be completed; so monstrous is the mad folly of man's mind! Let them understand they may not dare what to their powers is denied. Come, let Us go

- et Pario effectam filii de marmore formam
 140 credidit infelix incluso vivere sensu,
 et questus audire suos; mox inde dicatis
 erectisque aris divinos addit honores
 inque loco jubet esse Dei. Tum protinus omnes
 amplexae gentes scelus hoc, crimenque secutae
 pro diis quaeque suis caros habuere parentes;
 post etiam simili reges in honore locarunt,
 dixeruntque deos quorum sub nomine mendax
 Graecia, dum veris falsa insinuare laborat,
 addidit obscuras vanis rationibus umbras,
 150 excusans tumulos atque indita nomina bustis.
 Donec per species sese dementia cunctas
 proderet, et rebus minimis rebusque pudendis
 nomen inane dei mundo ridente daretur.

The Babel of Tongues

- 200 Mox turris properata subit, mox vertice nubes
 transilit, ac fruitur caeli propiore sereno.
 Tum Pater omnipotens caelesti voce senatum
 congregat angelicum, turbaeque insana superbae
 facta stupens, istaec regni consortibus infit:
 "En terrena phalanx, quo jam temeraria pergat,
 cernitis, et quantos imprudens tendat in ausus,
 mortali quae structa manu contingere celsos
 credit posse polos, et ad aethera ducere nostrum,
 quum nemo indutus terreno corpore, caelum
 210 ascendat, nisi qui caelo descenderit alto.
 Sed quia gens una est, eadem quoque forma loquendi,
 in componenda persistent turre, nec ante
 desistent, quam mutua opus consensio coeptum
 finierit: tanta est humanae insania mentis!
 Ergo agite (ut vetitum norint, quod posse negatum
 est)

down, and into hearts that are puffed up in haughty harmony let Us put discord by confusing their tongues, so that their sinful harmony in crime may find its fitting condemnation in the discord of confused tongues.”

His speech was ended; immediately in the midst of their all-absorbing task of rearing the massive tower, complete oblivion takes possession of their stunned faculties, and with it comes an unknown tongue's halting speech. As zeal for the work wanes, the master builders upbraid the hesitating workers; but no one answers back to words he does not understand; if anyone tries, he only mutters meaningless sounds or gasps in raucous broken speech. And so frustrated, the hands forsake the futile work that was begun with sinful intention. Nobody now looks for his next of kin, no son for his father; but everyone attaches himself to the man he can understand and makes him his companion. For when blood relationships no longer hold, it is language that determines the clan. In equal groups they scatter, seeking far-distant lands in different climes. Very much like birds that have been lured by a balmy sky to wander in a promiscuous group in search of food through the pleasant fields of the plain; at nightfall, when they seek the sheltering branches, the flock breaks up, and each little band follows its own group, and, while intermingled in their rapid flight, it is the plumage and call that leads like to follow like. So, too, the people formerly one now separate, going in different directions. Each group becomes a new race, and settling in distant lands they fill the earth with its nations.

jam descendamus, tumefactaque corda superbo
consensu varii turbemus vocibus oris:
ut quod peccarunt concordis crimine mentis,
confusae damnet melior discordia linguae.”

- 220 Dixit, et intentos operi, molemque levantes
mentibus attonitis subjecta oblivio primum
intrat, et ignotae subit imperfectio linguae.
Increpitant, operis studio cessante, magistri
cunctantes socios; sed vocem nemo remittit
non intellectis; quod si quis tentat, inane
sibilat, aut rupti fremitu sermonis anhelat.
Sic vanum prava susceptum mente laborem
destituit frustrata manus; jam nemo propinquum
nemo patrem sequitur; quem quisque intelligit addit
230 agglomeratque sibi, sociumque adjungere curat;
dumque perit divisa hujus cognatio gentis,
gentem lingua facit: sparguntur classibus aequis,
diductasque petunt vario sub sidere terras.

- Haud aliter volucres campi per mollia plana,
quas gregibus mixtis errare et quaerere victum
persuasit segura dies, quum nocte propinqua
frondea tecta petunt, exempto tum grege, turba
vulgus quaeque suum sequitur, rápidoque volatu
miscentur, similis qua duxerit aut color aut vox;
240 sic tunc in partes populos se dissecat unus,
et species fit quaeque genus, longeque remotis
considunt terris, atque orbem gentibus implent.

*Abraham Rescues Lot**

- 387 Exercent campos, et pingua pascua late
 immixtis carpunt gregibus, dum jurgia crebra
 inter pastores patruī nata atque nepotis
- 390 quum non sufficerent capiendis arva duorum
 armentis angusta nimis. Plenissimus ergo
 Abram justitiae atque observantissimus aequi,
 quo dirimat lites, et jurgia, tollat avara,
 ut natu major, concessos dividit agros.
 Junior elegit, qua dulcibus undique fuis
 rura maritat aquis, ripisque umbrantibus inter
 labitur, et teretes saltus Jordanis amoenat.
 Ergo quo fugiat pastorum jurgia, ab Abram
 declinans, junctos Sodomae Loth migrat in agros.
- 400 Tum Deus hac Abram moesti spe pectora firmans,
 "Nec movearis, ait, fratris quod prole relicta
 nunc solus videre tibi; innumerabile vulgus
 tu mihi solus eris, populi que idem auctor amici.
 Suspice quadrifidi partes intentus ad orbis,
 inspice nunc austrum versus, septemque triones,
 qua sol exoritur, qua vespere concidit imo
 haec tibimet, proli que tuae, populisque tuorum
 concedam, aeternos illis habitanda per annos;
 quis tu etiam terris longe lateque fruaris.
- 410 Surge et qua pateant gressu prius hospite lustra."
 Haec ait: ille libens paret sedemque relinquens
 emigrat, Chebronque subit, subque ilice nigra
 ad Mambre querceta pater tentoria figit;
 hic quoque solemnes Domino struit ut colat aras.
 Interea magno circum turbante tumultu
 hostis adest avidus, varia quem dote referta
 sollicitat tellus, campis illisa resultat

* Text from Migne's *Patrologia*.

- ungula, et effusis errat populator habenis,
adversum Sodomae pinguissima pascua gentis.
- 420 Loth vero portis cum rege erumpit apertis,
et vicina manus regum socia arma ferentum
secum equites peditesque trahunt; distenditur agmen,
confligunt acies pariter, sternuntque, caduntque.
Sed turpis Sodomae luxu emollita juvenus,
ut rursum exarsit repetitus clamor in iras,
vertunt terga metu; rapido pars moenia cursu,
pars montes silvasque petunt, pars septa catervis
porrigit ignavas ad tristia vincula palmas.
Ut vero patruus Captum Loth audiit Abram,
- 430 non fletu (quid enim fletus conferret inanis?)
sed virtute parat fratri succurrere capto.
Instructos igitur tercentum deligit omni
de grege bisque novem famulos, quos ante praeceuntes
insequitur sensim, qua tendere prodidit hostem
lentum praeda gravis; quorum de nocte silenti
corpora (conflictu dum jam languentia duro
irrigat et fusos dulcis sopor alligat artus)
aggreditur nil venturum sibi tale putantum.
Ut quum jejuni rabies vesana leonis
- 440 in pecudum saltu penetravit septa voluceri,
et dente atque pede exanimat, cupidamque vorandi
ira famem superat, dum meta doloris acerbi
jamque ovibus vacuas effecerit ultima caulas;
haud secus ille duces somno vinoque sepultos,
sternentesque Abram populos, regesque trucidat,
sic tamen ut nullus confundat castra tumultus.
Nemo gradum sentit, nisi quem mens deficit et vox;
nemo sonum caedis, nisi quem mors excitat, audit.
Sanguine cuncta madent; sicco resoluta sereno
- 450 tellus tabe coit, gressumque morante cruore
lubrica stagnanti titubant vestigia campo.
Nec tamen omne animans gladiis occumbit apertis,

servantur praedae; tanta est moderatio justī
victoris. Reliquos sparsit fuga turpis, et agros
usque Damascenos instans formido secuta est.

- At victor tanti nil motus laude triumphī,
inter equos, pecudumque greges populumque receptum
aut captum, gazasque (avido quae pondere victos
victoresque movent) nil prorsus concupit horum
460 magnificus; sed enim tanta inter gaudia mitis,
et varios hominum reputans sub pectore casus
omnes omnino praedas, et praemia belli
direptis passim populis regique reservat;
non sibi se pugnasce docens, decimam tamen offert
hostibus excussae, quae vera est hostia, praedae.
Melchisedech vinumque et panem ab caede reverso
obtulerat, rex ille Salem, qui munere tali
mystica praemisit summi libamina Christi,
cujus de manibus sumens Ecclesia corpus
470 vivificum panem, caelesti pota cruore est.

ALCIMUS ECDICIUS AVITUS

A. D. 450-525

PARADISE LOST

Alcimus Ecdicius Avitus, born A. D. 450 of an old senatorial family, was the most influential defender of the Church against Arianism in southern France in the time of Clovis. He was Bishop of Vienne for almost fifty years, and played a prominent part in many of the Church councils. He is the author of extensive prose polemics, homilies, poems, and letters. In a letter to his brother Apollinaris he states that a large part of his poetry was destroyed in the looting of Vienne in A. D. 500.

By his contemporaries Avitus was considered one of the most brilliant writers of his day; in later centuries, too, he was very popular. His reputation rests chiefly upon his poetic writings. He affords us a striking example of the strange phenomenon that the language of Latin poetry remained pure much longer than that of prose. This was particularly the case in Gaul, where the living tradition of the poetic language was especially fostered in the famous schools of rhetoric. Though the prose of Avitus has the defects of the decadent Latin spoken by all those around him, the style of his poetry is singularly pure and classical.

His biblical poem of 2,550 hexameter lines is divided into five books: Book I, *De origine mundi*; Book II, *De originali peccato*; Book III, *De sententia Dei*; Book IV, *De diluvio mundi*; and Book V, *De transitu Maris Rubri*. It purposes to give a poetic picture of the origin of sin in the world. The theme of the three first books is the fall of our first parents. This offers him the opportunity of introducing the story of creation and a colorful picture of Paradise in Book I; Book II describes the catastrophe; and Book III the consequences of the fall. Ebert pro-

nounces this poem the most important product of the early Christian poets in the field of biblical development. It is the only work that shows a true unity of conception and a well-organized disposition of the material in the development of this idea. *Paradise lost* is, in fact, the theme, and this dominating idea is never lost sight of. Milton's epic has many striking coincidences with *Avitus*, as Guizot has demonstrated. When it is remembered that an excellent revised edition of *Avitus* was published in the early part of the sixteenth century, and that Milton himself was an accomplished Latin scholar, it is not unlikely that the English poet was at least unconsciously influenced by it. *Avitus* is the most romantic of all the early Christian poets, almost daring at times in his descriptions. This fact and the subjective coloring of his pictures give him the power of awakening true sympathetic feeling in the reader. Guizot's parallel is interesting: "*La description de saint Avit est plutôt supérieure qu'inférieure à celle de Milton; tout voisin qu'est le premier du paganisme, il mêle à ses tableaux moins de souvenirs mythologiques. L'imitation de l'antiquité y est peut-être moins visible, et la description des beautés de la nature me paraît à la fois plus variée et plus simple.*"

Compare the swing and power of the following five lines with the best of Claudius Marius Victor. They occur after the account of the creation of Adam and Eve and the institution of marriage. (Book I, l. 188):

Taliter aeterno conjungens foedere vota
festivum dicebat hymen, castoque pudori
concinit angelicum juncto modulamine carmen,
pro thalamo paradisos erat, mundusque dabatur
in dotem, et laetis gaudebant sidera flammis.

Uniting them thus in the bonds of wedlock, God Himself intones the joyful nuptial hymn, the angel choirs add their voices to chant the praises of the chaste espousal; for bridal chamber the garden of paradise, the earth was given as dowry, and the stars of heaven danced in flames of joy.

The second book has a larger number of interesting pieces. It opens with a description of the happy, innocent life of our first parents in Paradise. This is followed by the picture of Satan's bitter jealousy and his regret for the loss of heaven. In the temptation scene, the gradual rise of evil curiosity, the trembling concessions, and the final full surrender are vividly portrayed. The book closes with a scornfully derisive speech of triumphant Satan.

504 En affectatae vobis est gloria laudis
 reddita, qui perversa simulque etiam optima nostis.
 Cuncta ego vos docui, sensumque per abdita duxi,
 et quodcumque malum solers natura negabat
 institui, pactumque meum, ne forte negetis,
 servavi, et firma vosmet mihi sorte dicavi.
 Nec Deus in vobis, quamvis formaverit ante,
 jam plus juris habet; teneat quod condidit ipse;
 quod docui mecum est, major mihi portio restat.

In the third book Adam's bold speech of proud self-justification is a unique elaboration of the simple statement of Genesis III, 12: "The woman whom Thou gavest me to be my companion, gave me of the tree, and I did eat." Then follows God's condemnation of the serpent, of Eve, and finally of Adam. The poet then gives a gloomy picture of the terrible wages of sin, which is relieved at the end by the figure of Christ, the Redeemer. The story of the prodigal son is introduced to illustrate God's undying love for wretched man. The poem ends with a prayer to Christ, the last two lines showing clearly that Paradise lost is the real subject of the poem:

Livida quos hostis paradiso depulit ira
 fortior antiquae reddat tua gratia sedi.

The text is published in the *Monumenta Germaniae Historica*, by Peiper, Vol. VI, Part 2; and in Migne's *Patrologia*, Vol. LIX. Clement in his *Poesie Chretienne IV-XV Siècle* published a French translation of several long excerpts.

SELECTION FROM BOOK I

Beyond the land of India where the world begins, where, it is said, the extremities of earth and sky meet, there is a grove on an inaccessible height bounded by a limitless horizon. After his fall the perpetrator of that first transgression was expelled, and in place of the guilty pair, deservedly thrust from their happy abode, the angels of heaven now inhabit that sacred region.

Here no winter ever comes in the regular succession of seasons, nor do summer suns follow after winter's cold, although the heaven's zodiac brings back to us the heat of summer and fields again grow white with snow and thickening ice; but here a mild climate preserves an eternal spring. No blustering south wind ever blows; in the pure sky clouds never assemble, but dissipate in an eternal calm. The soil asks for no rain and none ever falls, for the plants are contented with their own dew, which is generously supplied. A fresh green covers all the ground, and the warm earth is arrayed in charming beauty. On the hills shrubbery and trees are in perpetual foliage; for though they produce a lavish profusion of blossoms, the rising sap gives their stems a vigor ever new. Fruit, which it takes a whole year to produce among us, is there brought to full ripeness every month. No sun ever causes the delicate white of the lily to fade, no bruising hand ever touches the violets; but, always preserving their modest blush, a lovely tint is spread over all their petals. And so as there is no harsh winter or scorching summer heat, spring with its flowers and autumn with its fruits fill out the whole year.

Here, too, the cinnamon grows, which a lying tradition accredits to the land of Sheba. This the long-lived phoenix gathers before he perishes in his life-giving death; for, though consumed with his nest by the flames, he survives

EX LIBRO PRIMO

The Garden of Paradise

Ergo ubi transmissis mundi caput incipit Indis,
quo perhibent terram confinia jungere caelo,
lucus inaccessa cunctis mortalibus arce
permanet, aeterno conclusus limite; postquam
decidit expulsus primaevi criminis auctor,
proque reis digne felici ab sede revulsis,
caelestes haec sancta capit nunc terra ministros.

- Non hic alterni succedit temporis unquam
bruma, nec aestivi redeunt post frigora soles,
220 excelsus calidum quum reddit circulus annum,
vel densante gelu canescunt arva pruinis,
hic ver assiduum caeli elementia servat;
turbidus auster abest, semperque sub aere sudo
nubila diffugiunt jugi cessura sereno.
Nec poscit natura loci quos non habet imbres;
sed contenta suo dotantur germina rore.
Perpetuo viret omne solum, terraeque tepentis
blanda nitet facies; stant semper collibus herbae
arboribusque comae; quae quum se flore frequenti
230 diffundunt, celeri solidant sua germina succo.
Nam quidquid nobis toto tunc nascitur anno,
menstrua maturo dant illic tempora fructu.
Lilia perlucet nullo flaccientia sole,
nec tactus violat violas roseumque ruborem
servans perpetuo suffundit gratia vultu.
Sic quum desit hiems, nec torrida ferveat aestas,
fructibus autumnus, ver floribus occupat annum.
Hic, quae donari mentitur fama Sabaeis,
240 cinnama nascuntur, vivax quae colligit ales,
natali quum fine perit, nidoque perusta

himself, rising from the death he himself procured. And not satisfied with one natural birth, the long life-period of his worn-out body is ever renewed, repeated rebirths replacing an old age that the fire consumes.

In this Paradise the trees distill a fragrant balsam, pouring forth a constant stream from their fruitful stems. If a light breeze happens to breathe softly, then, with a gentle swaying motion and a low murmur, the luxurious forest trembles in all its leaves and full-blown blossoms, that waft their sweet fragrance afar in every direction. Here, too, a sparkling spring wells up from a liquid pool. Brighter its gleam than the flashing of burnished silver, nor does the crystal reflect such brilliance of light from its polished and glassy surface. The fringe of its waters glides unconcerned over precious emeralds, and all the gems, so dear to the vanity of the world, are scattered there like pebbles of flint. Gardens of flowers display every variety of color, and adorn the sweeping plain with nature's own royal diadem.

SELECTION FROM BOOK II

When Satan saw the newly created mortals leading an existence of undisturbed happiness, obeying the Lord and accepting His law, and amid other blessings enjoying their sovereign dominion over all creation, a spark of jealousy suddenly flared up in his heart, and the passion of envy burst into a torturing conflagration. It was not so long a time since he had fallen from the height of heaven, dragging with him in his downfall a multitude of his followers. While brooding over his recent disgrace and nursing the wound that was rankling in his breast, he was still more embittered to see another in possession of what he had lost. With mingled feelings of shame and envy he voices the following complaints interrupted by sighs: Woe is me

succedens sibimet quaesita morte resurgit;
 nec contenta suo tantum semel ordine nasci,
 longa veternosi renovatur corporis aetas,
 incensamque levant exordia crebra senectam.

Illic desudans fragrantia balsama ramus
 perpetuum premit pingui de stipite fluxum.
 Tum si forte levis movit spiramina ventus,
 flatibus exiguis lenique impulsa susurro
 250 dives silva tremit foliis et flore salubri,
 qui sparsus late suaves dispensat odores.
 Hic fons perspicuo resplendens gurgite surgit;
 talis in argento non fulget gratia, tantam
 nec crystallæ trahunt nitido de frigore lucem.
 Neglegit hic virides riparum margo lapillos;
 et quas miratur mundi jactantia gemmas,
 illic saxa jacent; varios dant arva colores,
 et naturali campos diademate pingunt.

EX LIBRO SECUNDO

The Jealousy of the Serpent

Vidit ut iste novos homines in sede quieta
 ducere felicem nullo discrimine vitam,
 et lege accepta Domino famularier orbis,
 80 subjectisque frui placida inter gaudia rebus,
 commovit subitum zeli scintilla vaporem,
 exerevitque calens in saeva incendia livor.
 Vicinum tunc forte fuit quum decidit alto
 tempus, et innexam traxit per prona catervam.
 Hoc recolens, casumque premens in corde recentem
 plus doluit periisse sibi quod possidet alter.
 Tunc mixtus cum felle pudor sic pectore questus
 explicat, et tali suspiria voce relaxat:
 "Proh dolor! hoc nobis subitum consurgere plasma,

that this fabric of clay should suddenly be raised above us, and that our ruin should prove the exaltation of this hated race! I have had dignity and power, but now I am nothing more than an exile despised by all. The slime of the earth is lifted up to the high rank of angels; earth occupies heaven, and a lump of clay, fashioned in a base mold, is exalted to a throne to wield the power that we have lost. Not all power, however, is lost. We still possess some in its unimpaired vigor, the sovereign power of inflicting injury. I shall not delay; I shall begin by employing flattery to combat them, while youthful security and innocent simplicity, which knows no guile, will be an easy target for my shafts; better, too, that they be seduced by my deceit while they are yet alone, before they shall have sent a fruitful progeny down the eternal ages. That anything immortal shall come forth from the earth is intolerable. Let the source of the race be destroyed, and the revolt of the head be the seed of death for the members. Let the source of life give birth to the agonies of death; let all be struck down in one individual. The dead root will not produce any living branches. This is my only comfort in my degradation. If I am unable to re-enter the heavens that are forever barred against me, let man, too, find them barred against him. My fall will be more tolerable if this new creature is involved in a like disaster; if, partners in disgrace, we undergo a partnership of suffering; if he will share with us the torment of fire that is awaiting us. To facilitate the task of deceiving them I shall show them the road that I willingly followed and on which I rushed to headlong ruin. The same pride that drove me out of heaven shall also expel man from his home in Paradise. When he had spoken these words, convulsive sighs put an end to his complaints.

90 invisumque genus nostra crevisse ruina!

Me celsum virtus habuit, nunc ecce neglectus
pellor et angelico limus succedit honori!

caelum terra tenet, vili compage levata
regnat humum, nobisque perit translata potestas!

Nec tamen in totum periit; pars magna retentat
vim propriam, summaque cluit virtute nocendi.

Nil differre juvat; jam nunc certamine blando
congregiar, cum prima salus, experta nec ullos
simplicitas ignara dolos ad tela patebit.

100 Et melius soli capientur fraude, priusquam
fecundam mittant aeterna in saecula prolem.

Immortale nihil terra prodire sinendum est.

Fons generis pereat; capitis defectio membris
semen mortis erit; pariat discrimina lethi
vitae principium; cuncti feriantur in uno.

Non faciet vivum radix occisa cacumen.

Haec mihi dejecto tantum solatia restant.

Si nequeo clusos iterum conscendere caelos,
his quoque claudantur; levius cecidisse putandum est,
110 si nova perdatur simili substantia casu,
si comes excidii subeat consortia poenae,
et quos praevideo nobiscum dividat ignes.

Sed ne difficilis fallendi causa putetur,
haec monstranda via est, dudum quam sponte cucurri
in primum lapsus; quae me jactantia caelo
expulit, haec hominem paradisi e limine pellat.”

Sic ait, et gemitus vocem clausere dolentis.

SELECTION FROM BOOK II

Accordingly, when with malicious fraud he had assumed a snakelike form, and in his cunning had wholly transformed himself into a serpent, he sped to the Garden of Eden. The youthful pair happened just then to be joyfully plucking some ruddy apples from a fruitful bough. Fearing that, if he were opposed by a resolute masculine will, he would not be able to compass their ruin with his malicious suggestions, the serpent made his tortuous way to the top of the forbidden tree, and when he had dragged his coils to its highest branch, his soft-voiced, subtle words easily secured Eve's attention. "O happy, beautiful maid, fairest creature in the world, whose beauty of form is enhanced by a radiant glow of innocence; thou art to be the parent of the new race; all the world hopes to have thee for its mother. Thou art the chief and truest joy of man and his solace, for without thee he cannot live. Though he, to whom thou art united in wedlock to yield him in time a fair progeny, is thy master, yet is he in all justice a slave to thy love. The Garden of Paradise has fittingly been given to thee and to him as a dwelling place. The earth beneath your feet trembles in submissive service. The product of land and sky and the vast sea's gulf is bestowed on you to satisfy your wants. Nature has denied you nothing; behold, dominion over all is yours. I am not at all envious, but I am wondering why God begrudges you the fruit of that particular tree. I would like to know who makes such hateful laws, who envies you those blessings and spoils his lavish bounty with prohibitions."

Such was the malicious, insidious speech uttered in hissing tones. O woman, what folly has darkened your intellect? Are you not ashamed to converse with a serpent, to exchange words with a senseless brute? Shall a vile ani-

EX LIBRO SECUNDO

The Temptation of Eve

- 130 Ergo ut vipeream malesuada fraude figuram
induit, et totum fallax processit in anguem,
pervolat ad lucum: tum forte rubentia laeti
carpebant juvenes viridi de palmite mala.
Hic veritus serpens, firma ne mente virili
non queat effuso subvertere corda veneno,
arboris in vetitae spiris reptantibus altum
porrigitur, tractumque suum sublimibus aequans,
auditum facilem leni sic voce momordit:
“O felix, mundique decus, pulcherrima virgo,
140 Ornat quam roseo praefulgens forma pudore,
tu generi ventura parens; te maximus orbis
expectat matrem; tu prima et certa voluptas
solamenque viri, sine qua nec vivere possit;
ut major, sic jure tuo subjectus amori,
cui juncta es, pulchram reddas ut tempore prolem.
Vobis digna datur paradisi in vertice sedes;
vos subjecta tremit famulans substantia mundi;
quod caelum, quod terra creat, quod gurgite magno
producit pelagus, vestros confertur in usus.
150 Nil natura negat, datur ecce in cuncta potestas.
Non equidem invideo, miror magis attamen ista
cur Deus invidit vobis ex arbore fructus?
Scire velim quis dira jubet, quis talia dona
invidet, et rebus jejunia miscet opimis?”

Haec male blanditam finxerunt sibila vocem.
Quis stupor, o mulier, mentem caligine clausit?
Cum serpente loqui, verbum committere bruto
non pudet, ut vestram praesumat bellua linguam?
et monstrum pateris, responsumque insuper addis?

mal's impudence aspire to human speech? And do you allow such a perversion of nature, nay, even make reply?

When by drinking in the poisonous words credulous Eve was already consenting to her terrible ruin, then in her folly she spoke to the serpent as follows: "Sweet serpent, matchless in your flattery, God has not, as you imagine, imposed a fast on us, nor does He forbid us to provide for our bodies with generous refreshment. Behold, before your eyes, the feast which all the world provides. All this the Creator has most generously granted us to make use of; He has put no restraint upon our appetite. Only this one tree, which you see in the middle of this grove, is forbidden food; only this fruit are we not allowed to touch. All the rest a prodigal appetite may claim. But if sinful self-will should rashly overstep the law, the Creator has declared with dreadful oath that we shall immediately atone for the transgression with some kind of death. Kindly explain to me, most learned serpent, what He means with this word, death; for, inexperienced as we are, it is a thing unknown to us."

Then the wily serpent, gladly assuming the rôle of teacher, explains to her the meaning of death, while she listens with charmed ears. "Woman, there is no reality in this thing that you dread. Not by any means does a dire sentence of death await you, but in his jealousy the Father has not given you a fair deal; He has withheld from you a higher knowledge which He reserves for himself. What pleasure can you derive from contemplating the world's splendor while your blind intellect is shut up in a wretched prison? Bodily senses and eyes that can see nature has bestowed on brute beast as well as on you. The same sun shines for all, and the vision of the brute is not much inferior to that of man. Take my advice, then; raise your minds to things above, and lift your awakened faculties to heaven. For that forbidden fruit which you are afraid

- 160 Ergo ubi mortiferum seductilis Eva venenum
auribus accipiens, cladi consensit iniquae,
tunc ad serpentem vano sic ore locuta est:
“Suavibus O pollens coluber dulcissime verbis,
non, ut rere, Deus nobis jejunia suasit,
nec prohibet largo curari corpora pastu.
Ecce vides epulas totus quas porrigit orbis,
omnibus his licite Genitor promptissimus uti
praestitit, et totas esu laxavit habenas.
Haec sola est nemoris medii, quam perspicis, arbor
170 interdicta cibis; haec tantum tangere poma
non licitum: dives praesumat caetera victus.
Quod si libertas temerarit noxia legem,
jurans terribili praedixit voce Creator,
quadam nos statim luituros morte reatum.
Quid vero mortem appellet, doctissime serpens,
pande libens; rudibus nobis incognita res est.”

- Callidus inde draco, et lethi tum sponte magister,
interitum docet, et captas sic fatur ad aures:
“Terroris vacuum formidas, femina, nomen;
180 nequaquam vos dira manet sententia mortis,
sed pater invisus sortem non contulit aequam,
nec vos scire dedit, sibimet quae summa reservat.
Quid juvat ornatum comprehendere aut cernere mundum,
et caecas misere concludi carcere mentes?
Corporeos pariter sensus oculosque patentem
et brutis natura dedit; sol omnibus unus
servit, ab humano nec distat bellua visu.
Consilium mage sume meum, mentesque supernis
insere, et erectos in caelum porrige sensus.
190 Namque id quod vetitum formidas tangere pomum,
scire dabit quaecumque pater secreta reponit.

to touch will give you the power to know all the secret things which the Father withholds from you. Only do not delay, do not deny yourself this taste; let the long-enslaved will at last shake off the bondage of the law. For as soon as your lips shall have tasted the divine savor, your eyes will be opened; in the clearness of your vision you will rival the gods, so as to know the holy and the sinful, to distinguish wrong from right, from truth falsehood."

With downcast eyes the woman credulously marvels, as with lying whispering voice he utters these wonderful promises. And now she begins to hesitate more and more, then listens to him more and more willingly and, all too eager, lends an attention heretofore distracted by the thought of death. As soon as the serpent perceived that she had already succumbed in the crisis that was now upon her, he plucked one of the apples of that fatal tree and, as her interior consent is already won, he quickly offers it to her. In her blind credulity she does not spurn the wretched gift, but with unwary hand reaches for the fruit of death. At times she holds it to her nose and even to her parted lips, and in all simplicity plays with future death.

How often, pricked by remorse, did she, after holding it to her lips, draw it back! How often did her hand, trembling under the weight of the bold, sinful deed, come to a halt, and recoil with dread from the consummation of the crime. Still she longed to be like the gods; in her ambition the poison's progress was disastrous. Her mind is torn by conflicting passions; one moment a prey to desire, the next moment to fear. Her pride rebels against the restraint of the law; and then again the very law comes to her support. Back and forth the flood of her divided heart is seething in this bitter conflict. And all the while the seducer does not cease to ply his crafty art; when she wavers he shows the apple; he chides her hesitation, and helps along the tottering ruin of her resistance to its final catastrophe.

Tu modo suspensos tantum ne contrahe tactus;
ne captiva diu frenetur lege voluntas.

Namque ubi divinum libaveris ore saporem,
mox purgata suo faciet tua lumina visu
aequiparare deos, sic sancta ut noxia nosse,
injustum recto, vero discernere falsum."

200 Talia fallaci spondentem dona susurro
credula submisso miratur femina vultu,
et jam jamque magis cunctari et flectere sensum
incipit, et dubiam letho addere mentem.

Ille ut vicino victam discrimine sensit,
unum de cunctis lethali ex arbore malum
detrahit, et secum nutanti protinus offert.

Nec spernit miserum mulier male credula munus,
sed manibus pomum ignaris lethale retractat;
naribus interdum labiisque patentibus ultro
jungit, et ignorans ludit de morte futura.

210 O quotiens ori admotum compuncta retraxit,
audacisque mali titubans sub pondere dextra
cessit, et effectum sceleris tremefacta refugit!

Dis tamen esse cupit similis, serpitque venenum
ambitione nocens. Rapiunt contraria mentem,
hinc amor, inde timor; pulsat jactantia legem,
interdumque etiam lex subvenit; aestuat anceps
dividui cordis dura inter proelia fluctus.

Nec tamen incentor desistit fallere serpens,
ostentatque cibum dubiae, queriturque morari,
et juvat in lapsum pendentis prona ruinae.

When, succumbing at last, she made deliberate choice of exposing herself to eternal hunger by tasting of sin, of satisfying the hunger of the serpent with a food which she herself was to eat, she surrendered to the temptation, and being herself bitten by the serpent she bit into the apple. The delicious poison enters, and with the morsel admission is given to hateful death. For the moment the wily serpent suppresses his satisfaction, dissembling the savage joy of his brutal victory.

[Then Adam appears on the scene. As he approaches to kiss his wife, she holds out the apple to him, luring him to eat. Adam shows very little hesitation. He lives up to the serpent's description of him in line 144, "subjectus tuo amori."]

SELECTIONS FROM BOOK III

When Adam clearly realized that he was guilty, when an honest examination revealed to him the full extent of his sin, he did not ask for pardon in humble prayer; he had no recourse to vows and tears; no contrite confession with tears of remorse forestalled a well-deserved punishment; though reduced to a pitiable state, he asked for no pity. But straightening himself up defiantly, he poured forth his mad rantings, while his uncurbed pride flared up as he proceeded in his haughty reproaches. "Alas, it was for her husband's destruction, then, that this woman was given to me! The woman whom Your first ordinance gave to my miserable self as a companion, she it is that has undone me with her evil counsels after her own downfall; she tempted me to eat the fruit that she had already tasted. She is the cause of the evil; the sin started with her. I was too trusting, but You alone are the cause of my credulity, You instituted marriage and tied me in bonds that have bewitched me. Would that my happy life had continued such as it once was, that I had never known the yoke of marriage and never been enslaved to a companion so ruinous!"

- 220 Ut tandem victae gravior sententia sedit
aeternam tentare famem per criminis escam,
serpentem satiare cibo quem sumeret ipsa,
annuit insidiis, et pomum morsa momordit.
Dulce subit virus, capitur mors horrida pastu.
Continet hic primum sua gaudia callidus anguis,
dissimulatque ferum victoria saeva triumphum.

EX LIBRO TERTIO

Adam's Blasphemous Self-Defense

- 90 Ille ubi convictum claro se lumine vidit,
prodidit et totum discussio justa reatum,
non prece submissa veniam pro crimine poscit,
non votis lacrimisve rogat, non vindice fletu
praecurrit meritam supplex confessio poenam.
Jamque miser factus, nondum miserabilis ille est.
Nam sensu erigitur, tumidisque accensa querelis,
fertur in insanas laxata superbia voces:
“Heu male perdendo mulier conjuncta marito!
Quam sociam misero prima sub lege dedisti,
100 haec me consiliis vicit devieta sinistris,
et sibi jam notum persuasit sumere pomum.
Ista mali caput est, crimen surrexit ab ista.
Credulus ipse fui, fidei sed tu unicus auctor,
connubium donans, et dulcia vincula nectens.
Atque utinam felix, quae quondam sola vigebat,
caelebs vita foret, talis nec conjugis unquam
foedera sensisset, comiti non subdita pravac!”

The Sentence of God against Adam

- 153 Interea trepidus jam dudum sustinet Adam,
quid sibi terribilis tandem sententia servet.
Cui Pater: "Attentis," inquit, "nunc auribus, et tu
accipe quid mereare, levis quem femina vicit.
Impolluta prius pulchro sub germine tellus,
non jam fida satis, nec puro semine simplex,
pristina monstrabit corruptum terga per orbem
160 exemploque tuo semper tibi terra rebellans,
vepribus ac tribulis armata resistere discet.
Aut si frangenti cedens succumbit aratro,
vomeris affixo mordaci dente subacta,
pinguia decipient mentito germine culta.
Nam pro triticeo lolium consurgere fructu,
et fictas segetes vacuasque dolebis aristas,
sic ut vix centum producant jugera panem,
sudore assiduo nitens quem sumat egestas,
illecebramque cibi poenalis vindicet esca.
170 Aequalem brutis facient tibi pabula vitam,
et simul herbarum succos, pastumque requires.
Aerumnosa diu volvetur talibus aetas;
donec praescriptum ponant tibi saecula finem,
et compacta luto rursum solvantur in illud
membra, simulque levi fias de pulvere pulvis.
Ante tamen durum nati praecurrere lethum
conspicies, poenasque tuas in prole videbis,
ut metuenda magis cernatur mortis imago
peccasse agnoscas quid sit, quid mortua fleri,
180 quidve mori. Ac ne quid desit tibi forte malorum,
quae castigandis corruptus parturit orbis,
acrior immenso miscebitur ira dolori.
Nam quum prima tibi producent tempora natos,
livor edax areto certabit limite mundi,
nec jam sufficiet vacuus conflictibus orbis



THE APOSTLES PETER AND PAUL
(*Baptistery, Ravenna*)
(*Early Sixth Century*)

- tortaque fraterno congressu terra tremiscet.
 Alter in alterius consurget vulnera frater,
 telluremque novam cognato sanguine tinget.
 Exin posteritas varios passura labores,
 190 per varios casus mortalia debita pendet,
 dum veterem ductus dissolvat terminus orbem,
 occidat omne vicens, finisque redarguat orta."'
 Audierat, motumque dedit conterrita tellus.

- His Pater exactis, haedorum pellibus ambos
 induit, et saneta paradisi ab sede rejecit.
 Tunc miseri egressum properant, mundumque vacan-
 tem
 intrant, et celeri perlustrant omnia cursu.
 Et quamquam variis herbis ac gramine pieta,
 et virides campos, fontesque et flumina monstrat,
 200 illis foeda tamen species mundana putatur,
 post, paradise, tuam, totumque videntibus horror;
 utque hominum mos est, studio majore negata
 amplecti, et vetitis graviore incumbere cura,
 sic majore animo clausus paradisi amatur.
 Angustatur humus, strictumque gementibus orbem
 terrarum finis non cernitur, et tamen instat.
 Squalet et ipse dies; causantur sole sub ipso
 subductam lucem; caelo suspensa remoto
 astra gemunt, tactusque prius vix cernitur axis.
 210 Tunc inter curas permixto felle doloris,
 affectus sensere novos, et pectora pulsans
 nondum compertas prorumpit fletus in undas,
 attentisque genis injussus defluit humor.

EX LIBRO QUARTO

The Deluge

- 430 Ilicet obtegitur caelum, nimiisque tenebris
victa repelluntur fuscata lumina solis.
Insanas hominum mentes vix tangere terror
coeperat; insolitus mox profluit aethere nimbus,
et valido primum similis demittitur imbri. . . .
- 440 Nec longum pluviae species, non denique guttae
stillant, sed rupto funduntur flumina caelo. . . .
- 447 Nec tamen hic lymphas tantum fudere superna,
terrestris etiam mundus consurgit in iras.
Rumpitur omne solum, crebros dant arva meatus,
450 prosiliunt fontes, ignotaque flumina manant.
Vergitur in sursum mutato pondere nimbus.
Inde cadens caelis, hinc terris undique surgens,
decurrit mox unda sibi, junctoque furore
conjurant elementa neci. Transcenditur omnis
riparum limes fluviis, atque obice rupta
saevit laxatis discurrens humor habenis. . . .
- 462 Ni pater Oceanus, mundum indignatus in ipsum,
qui terras omnes tantum uno littore cingit,
exiret, rumpensque fidem perfunderet arva.
Ergo, ut perversi vindex crudelior orbis,
dissipat aeternas leges, et sede relicta
regna aliena petens, naturae foedera turbat.
Ut diros primum pelagi sensere furores
illustres fluvii, magnos quos inclyta cursu
470 fama refert, motusque stupuere parumper,
ut credas sapuisse fugam, sic versa retrorsum
per terras spargunt sublata volumina ponto.
Insequitur tamen Oceanus, refugisque fluentis
imminet, et salsis impellit molibus amnes.



DOVES AND A CROSS
(*St. Apollinaris, Ravenna*)
(*Mosaic of the Early Sixth Century*)

- Tunc major strepitu tanto mortalibus aegris
 fit metus; ascendunt turres, et celsa domorum
 culmina, praesentemque juvat vel tempore parvo
 sic differre necem; multos, dum scandere tentant,
 crescens unda trahit; quosdam fugitare volentes
 480 consequitur, cursuque fugam deprendit inanem.
 Ast alii longo jactantes membra natatu,
 defessi exspirant animas, aut pondere nimbi
 obruta, flumineas immixta per aequora lymphas
 in quocunque bibunt morientia corpora monte.
 Aedibus impulsis alii periire ruina,
 inque undas venere simul dominique domusque.
 It fragor in caelum sonitu collectus ab omni,
 quadrupedumque greges humana in morte cadentum
 augent confusos permixta voce tumultus.
 490 Haec inter miseri ferventia funera mundi,
 praegravis insanis pulsatur motibus arca,
 compagesque tremunt, stridens junctura laborat.
 Nec tamen obstructam penetrat vis improba, quam-
 quam
 verberet, et solidam fluctu feriente fatiget.

The Ark a Type of the Church

- Non aliter crebras Ecclesia vera procellas
 sustinet, et saevis nunc divexatur ab undis.
 Hinc gentilis agit duros sine mora furores,
 hinc Judaea fremit, rabidoque hanc impetit ore.
 Haereseon vesana furens exinde Charybdis
 500 concutit, et Graium sapientia stulta sophorum.
 Quae quamquam inter se vario certamine pugnant,
 debellanda tamen si quando Ecclesia, gaudent
 consensu unanimi Christi consurgere contra
 naviculam, et vanis mendacia fingere verbis;
 sed clausam vacuo pulsant impune latratu.

BLOSSIUS AEMILIUS DRACONTIUS

END OF FIFTH CENTURY

THE EPIC POEM "DE LAUDIBUS DEI"

The famous schools of Carthage, that had produced such eminent scholars as Tertullian, Minutius Felix, Cyprian, Arnobius, Lactantius, and Augustine, came to an end in the fifth century, when eighty thousand Arian Vandals swept over the land, destroying flourishing cities and plundering as they went. St. Augustine died in the third month of the siege of Hippo; Carthage fell in 439, and for one hundred years ruthless Vandals ruled in Roman Africa. A small group of Roman nobles survived the disaster and kept up for a time the traditions of the ancient culture. The barbarian court, now aspiring to learning and letters, held them in high esteem, though their religious and political sympathies were at times suspected. Dracontius, the most important of the African Christian poets, was one of this group.

His chief work is a didactic poem, *De laudibus Dei* or *Laudes Dei*. (In Migne, *Patrologia Latina*, Vol. LX, it is entitled *Carmen de Deo*.) It is a poem of 2,260 heroic verses, divided into three books. The true subject is "Pietas Dei." This "goodness of God" is pictured in the creation of the world (Book I), in the Incarnation and Redemption (Book II), and in His wonderful dealings with men (Book III). The wide scope of this theme brings the whole field of Scripture into the poet's service. His free range of vocabulary includes pagan and Christian models; his descriptions have a freshness of color and life that is often surprising; epic similes are numerous and well chosen; poetic figures are striking, cf. page 381; *Sol, oculus caeli famulus super astra Tonantis; Lucifer, eques noctur-*

nus. Of the moon he says: *mentiturque diem lux frigida, solis imago.*

The selections on page 377 are recommended for careful study. Note the suddenness with which the *exsilit inde volans* represents the birds "leaping into life," the lively music of the lines to express the joy of their new life, the naive fourth line *et puto, etc.*, the artistic simplicity of the color sketching, the striking metaphor *silva varias decantat garrula voces*, and the climax of all the rapid motion in the picturesque calm *vento cum fronde movetur.*

The poem was written under tragic circumstances. Dracontius had composed several poems on secular classical subjects. The *Tragedy of Orestes*, the *Fable of Hylas*, the *Rape of Helen*, etc., when he roused the violent anger of the Vandal King, Gunthamund (484-496) by the unpardonable offense of composing a poem in praise of the Roman emperor—

Culpa mihi fuerat dominos reticere modestos
ignotumque mihi scribere vel dominum.

Malicious tongues magnified this into treason, and as a result disaster overtook the poet and his happy family. Whether he was ever released from his brutal jailers is not known. When his humble plea for pity, *Satisfactio ad Gunthamundum*, was ignored, his desperately wretched condition taught him to look for consolation in the thought of God's goodness and justice. The desertion of all his friends, anxiety about the fate of his wife and children, and the physical suffering of *verbera, vincla, fames* often wring from his soul a cry of pain, but he strives to accept it all resignedly as a chastisement from God for his former sins. It is this personal relation of the poet to his theme that imparts to the whole poem its inner unity. The blending of this subjective lyric element with the narrative (epic) and didactic gives the poem a very unique character.

Manitius pronounces it the maturest and the most attractive product of all the early Christian poets. In his analysis of the poem he states that the lyric passages introducing and closing the three books manifest a genuine poet: to this we may add that they reveal a chastened soul in intimate union with God.

Reflections inspired by his own sadness frequently occur even in the narrative sections. The sentence of death pronounced by the Creator against Adam and his posterity provokes the following:

Poena mori crudelis erat, sed vivere pejus (I, 548).

and

et vitae mors meta datur cum fine malorum,
magna Dei pietas venia qui temperat iras (I, 555-56).

The manuscript had a strange history. A fragment, containing the story of creation (635 lines), was detached from the first book by Eugenius of Toledo and separately published under the title *Hexameron*. Eugenius (d. 657) had no scruples about rejecting and interpolating lines. This fragment was very popular in all the schools of Europe while the rest of the work was forgotten. The complete poem was published for the first time in 1791 by Faustinus Arevalo, S. J. ("ille doctissimus in Vaticana bibliothecarius.") Migne republished this text, with Arevalo's commentary, in his *Patrologia*, Vol. LX. The best modern edition, based on that of Arevalo and a *Codex Bruxellensis*, is given in the *Monumenta Germaniae Historica, Auctores Antiquissimi*, Vol. XIV, by Vollmer, 1915. The complete poem is also printed in *Poetae Latini Minores*, Vol. V, (New edition, 1914). The earlier poems of Dracontius are to be found in the *Anthologia Latina*, edited by A. Riese, 1869.

EX LIBRO TERTIO

“Out of the Depths I Have Cried to Thee, O Lord!”

- Oblitusne mei es? precor, obliviscere non me,
 Omnipotens, sed facta mea: gravor undique pressus,
 vincla ligant, tormenta domant, consumit egestas;
 ludibrium generis, dolor omnibus atque inimicus
 600 factus et exutus magna de parte bonorum,
 crinibus intonsus, pannis squalentibus usus;
 notus et ignotus desunt, abiere parentes
 et quibus impendi, mox discessere propinqui
 vel quicumque fuit subito discessit amicus;
 Irascente Deo solatia cuncta negantur. . . .
- 610 Punisti errantem, nunc jam miserere fatenti.
 Paenitet en peccasse nimis, jam parce flagello;
 nam nequeo tolerare miser tot cladibus actus. . . .
- 620 Tristis et extenso prostratus corpore plango,
 me miserum! qui tanta fero, cui tanta parasti
 supplicia scelerum, peccans licet acrius uri
 debueram, qui saeva diu delicta peregi.
- 643 Ergo, Deus, miserere mei; jam te rogo solum.
 Qualiter ipse vides, me paenitet ante quod egi;
 omne nefas placitum jam nunc suspiria damnant;
 flumina dant oculi, gemitus praecordia rumpunt
 et lacrimis maduere genae; jejunia reddo
 pallidus et macie confectus pectora tundo.
 En genibus curvis palmas extendo supinas,
 650 cum manibus tibi vincla levo stridente catena,
 carceris horrorem, suspendia, verbera passus
 obscoenamque famem, quam major traxit egestas.
 Me miserum, quanto cecidi de culmine lapsus!

SELECTIONS FROM BOOK I

The third day brought into view the blue waters of the deep. In huge waves the dark mass begins to surge, and the expansive sea is tossing with foaming billows. That same day was the time appointed for the separation of land and water. The earth is now wrenched up from the vast depths in which it is immersed, and growing denser as its globe solidifies, it is poised in empty space, while its axis spins the heavens' dome; the waves of the sea are its foundation. Solid earth is next wrung from the heart of the waters, which stagnating floods deposit as sediment; it is soil material, but not yet productive of life. Some of it breaks up into sands, some molds itself into loam; some develops into masses of stone, and cliffs of towering height appear; some holds rivers within their channels or forms broad expansive plains, or shapes the curving coasts; some of it is heaped up in hillocks of earth and other some in bristling rocks; a fixed portion of it hardens into walls of craggy rock flanked by deep chasms, while on the highest ridge of mountain range are piled hills higher still; and rolling plains are formed with flowing fountains of sweet water. Blades of grass now appear, and every variety of sprout reaches up into the air. The olive, ever green, displays a richer foliage; flowering trees bring forth every kind of fruit without labor. The laurel unfolds its leaves, the prize in times to come for the poet's gift of eloquence. The vine stalk, twisted by its winding tendrils, hangs in looping festoons, while its waving flail-like sprouts lash the supporting tree's branches. All the land is in bloom and redolent with the fragrance of flower and blossom. The earth, the one mother of all, not satisfied with one common gift, gives to every plant its distinctive variety to blend in this profusion of fragrance.

EX LIBRO PRIMO

The Third Day of Creation

Tertia caeruleum ponti lux edidit aequor;
 150 fluctibus immensis pelagi freta glauca liquescunt
 et mare navigerum quatitur spumantibus undis.
 Ipsa dies terram meruit de fluctibus actam;
 eruitur tellus vasto demersa profundo
 et solidante globo gravior per inane pependit
 axe rotante polum; sunt pro radicibus undae.

Quam molles portant ceu fundamenta liquores,
 arida materies rapitur de corde fluenti
 nondum mater humus; cujus pars solvit harenas,
 in glebam pars membra ligat, pars saxa tumescunt
 160 et cautes stant montis apex, pars flumina mergit,
 planities pars tensa jacet, pars litora curvat,
 pars datur in tumulos, pars aspera rupibus horret,
 in scopulos pars certa riget, pars valle profunda
 cingitur et colles tumidi juga celsa supinant.

Pars data dulcifluis undantes fontibus agri.
 Herba virens prodit, it sureculus omnis in auras
 et semper vestita comis frondescit oliva;
 omnia poma virens profert, non parturit arbor;
 170 linguae laurus honos solvit donanda poetis;
 torta per obliquos it vitis in orbe corymbos,
 verberat et palmes ramos fluitante flagello;
 vinea pampineos subarundinat ebria campos,
 munera laetitiae spondens pendentibus uvis,
 fluctibus et variis redolent florentia rura.
 Una parens tellus non unum fundit honorem,
 sed quot sunt herbae, tot permiscetur odores.

“And God created . . . every winged fowl according to its kind.”—Genesis I, 21.

Then all the birds leaped into life with joy;
In whirring flight their fluttering wings they try,
Or pour forth songs of sweetest melody.
I think they praised the Lord, as well they might,
To thank him for endowing them with life.
Some glisten white like snow; empurpled some;
Of saffron hue these plumes, of yellow gold
Those feathers gleam; the wings of some with eyes
Minute are speckled o’er, while throat and breast
With shimmering iridescence glow; these boast
A crested top, and these the gift of song;
A lyric voice retrieves the pygmy size.

Trees are clothed in foliage of freshest green, nests of noisy fledgelings are in evidence, and all the woodland resounds with a chattering medley of voices; while the motherbird, on motionless wings wheels about in soaring flight, then lights upon a branch, and with claws firmly clinging to the branch, sways calmly in the breeze with the bough.

After marveling at the day’s wonders, they imagine that the sun is setting never to return. They find consolation for the gloomy darkness in the mild light of the moon, and every one of the stars they observe twinkling in the sky. But when they perceive the dawn with his trembling radiance rising from the purple sea, and flamelike rays leaping forth, and then the sky above the stars growing fiery red from the returning sun, then their imagination dwells on the joys of yesterday that are to be repeated; understanding now the alternations of time, they begin to look forward expectantly for the coming of the day with its daily sunshine, and they worry no more over the darkness [lit., they laugh at the darkness].

The Fifth Day of Creation

242 Exilit inde volans gens plumea laeta per auras
aera concutiens pennis crepitante volatu
ac varias fundunt blando modulamine voces,
et puto conlaudant dominum meruisse creari.

Hae niveo candore nitent, has purpura vestit,
est croceus his pluma color, has aureus ornat
galbanus, ast aliis pennae solidantur ocellis
atque hyacinthus adest per colla et pectora fulgor;
250 eminet his cristatus apex, has lingua decorat
et brevitās formae pensatur voce canora.

Silva comis vestita viret nidosque loquaces
exhibet et varias decantat garrula voces,
cum natabunda volat non motis plausibus ales;
260 frondibus insidens vento cum fronde movetur,
unguibus ad ramos infixā tenacibus haeret.

Adam and Eve at the End of Their First Day in Paradise

417 Mirata diem, discedere solem
nec lucem remeare putat terrena propago
solanturque graves lunari luce tenebras,
420 sidera cuncta notant caelo radiare sereno.

Ast ubi pupureo surgentem ex aequore cernunt
luciferum vibrare jubar flammāsque ciere
et reducem super astra diem de sole rubentem,
mox revocata foveant hesternā in gaudia mentes;
temporis esse vices noscentes luce diurna
coeperunt sperare dies, ridere tenebras.

SELECTION FROM BOOK I, CREATION OF EVE

- Tunc oculos per cuncta jacet; miratur amoenum
sic florere locum, sic puros fontibus amnes
350 quattuor undisonis stringenti gurgite ripas
ire per arboreos saltus camposque virentes,
miratur se; quid sit homo, quos factus ad usus
scire cupit simplex et non habet unde requirat,
quo merito sibimet data sit possessio mundus
et domus alma nemus per florea regna parata;
at procul exspectat virides jumenta per agros
et de se tacitus quae sint haec cuncta requirit
vel quare secum non sint haec cuncta volutat;
Nam consorte carens cum quo conferret egebat.
360 Viderat omnipotens haec illum corde moventem
et miseratus ait: "Demus adjutoria facto
participem generis;" tamquam si diceret auctor:
non solum decet esse virum, consortia blanda
noverit, uxor erit, cui sit tamen iste maritus;
conjugium se quisque vocet, dulcedo recurat
cordibus innocuis et sit sibi pignus uterque,
velle pares, et nolle pares, stans una voluntas,
pax animi concors paribus concurrere votis,
ambo sibi requies cordis sint, ambo fideles
370 et quicumque datur casus, sit causa duorum.
Nec mora, jam venit alta quies oculosque supinat
somnia et in dulcem solvuntur membra soporem.
Sed cum jure Deus nullo prohibente valeret
demere particulam de quod pius ipse pararat
(sed si ablata daret juveni sua costa dolorem,
redderet et tristem subito, quem laedere nollet),
fur opifex vult esse suus. Nam posset et illam
pulverem de simili princeps formare puellam,
sed quo plenus amor toto de corde veniret,
380 noscere in uxorem voluit sua membra maritum.

Dividitur contexta cutis, subducitur una
sensim costa viro, sed mox reditura marito.
Nam juvenis de parte brevi formatur adulta
virgo decora rudis matura tumentibus annis,
conjugii subolisque capax quo nata probatur,
et sine lacte pio fit mox infantia pubes. . . .

- 393 Constitit ante oculos nullo velamine tecta,
corpore nuda simul niveo quasi nympha profundi;
caesaries intonsa comis, gena pulchra rubore,
omnia pulchra gerens, oculos os colla manusque,
vel qualem possent digiti formare Tonantis.
Nescia mens illis, fieri quae causa fuisset.
tunc Deus et princeps ambos conjunxit in unum
- 400 et remeat sua costa viro, sua membra recepit,
accipit et fenus, cum non sit debitor ullus.
His datur omnis humus cum quidquid jussa creavit;
aeris et pelagi fetus, elementa duorum
arbitrio commissa manent. His "crescite" dixit
"et replete solum" Omnipotens "de semine vestro
sanguinis ingenui natis; nutrite nepotes
et de prole novos iterum copulate jugales.
Vel dum terra fretum, dum terram sublevat aer,
dum solis micat axe jubar, dum luna tenebras
- 410 dissipat et puro lucent mea sidera caelo,
sumere quidquid habent pomaria nostra licebit;
nam totum quod terra creat, quod pontus et aer
protulit, addietum vestro sub jure manebit
deliciaeque fluent vobis et honesta voluptas;
arboris unius tantum nescite saporem."

SELECTION FROM BOOK I. THE RESURRECTION OF THE BODY

- 623 Sed ne sit fixum reditus non esse sepultis
cordibus illorum, qui legis sancta profanant,

- annua conspiciant agris frumento renasci
mortua per sulcos terram findentis aratri.
Major et ex truncis surgit radicibus arbor
et foliis vestita viret redeuntibus annis.
Pampinus uviferae vitis sarmenta revestit
630 et gemmata rosis redeunt virgulta ruboris;
ambrosio reduces rumpunt de cortice fructus,
quis est vita fugax et par cum flore senectus;
fit rediviva virens et crinibus herba renatis,
ligna renascentur reduci sub germine cuncta;
quae nunc herba fuit, lignum, jacet, herba futura.
Squameus exuitur stellato tegmine serpens;
pelle renascenti rursus redeunte juventa
reptat hians anguis per sibila guttura pandens.
Frontibus arboreis amittunt cornua cervi,
640 anguibus assumptis sed mox palmata resurgunt.
Aerias enudat aves jam penna vetusta
et nova subvestit reparatas pluma volucres.
Mortua praeterea caccorum lumina dudum
nube tenebrarum discussa, luce recepta
ad visus rediere suos vultusque sepulti
nocturnos perpessa dies oculatur imago. . . .
653 Phoenicis exactam renovat Deus igne juventam
exustusque senes tumulto procedit adultus;
consumens dat membra rogos sine sorte sepulcri.
Ignibus extinctis jam mortua flamma resurgit,
redditur ignis cdax redivivo lumine candens
et scintilla volans incendia vasta reducit,
et quod fumus erat, stridet jubar ignis anhelis;
660 igne vago rutilatur apex, fax aera lambit
et cinis extinctus gelida moriente favilla
tollitur alta petens, erecto crine vagatus.
Mortua nox sub luce cadit, perit aurea luna
atque per ascensus et cornua colligit ignes
et dum caeca latet, reparato lumine fulget

- mentiturque diem lux frigida, solis imago.
 Lucifero redeunte polo moriuntur et astra;
 nuntius aurorae subductus morte diurna
 lucifer extinctas reficit per sidera flammās
 670 et nocturnus eques jubar emicat igne corusco.
 Roscida puniceum spargens aurora ruborem
 ducit ubique diem periturum noctis ab umbris
 et tamen haec de sole perit, quo missa rubebat.
 Sol, oculus caeli, famulus super astra Tonantis,
 cujus ab immensis languescant sidera flammis,
 ni gelidis animentur aquis per caerula ponti,
 occidit; ipse dies super aequora sole cadente
 aequore mersus abit, novus aequore mane resurgit;
 vespere nocturno radiata luce rubentem
 680 purpureis attollit aquis, redditque diurne
 depositum natura suum sub nocte sepultum,
 mane resurgentem, de fluctibus orbe refeito.
 Tot simul exemplis moniti defuncta renasci
 credamus virtute Dei, qua cuncta creavit
 et generata vigent sub nutritore tonante.

SELECTION FROM BOOK II. ALL NATURE MOURNS ITS GOD;
 HELL TREMBLES

- 522 Ah scelus atque nefas! insontem turba reorum
 supplicio, quo digna fuit, cruce verbere ferro
 affligit letique vias et limina mortis
 ingerit aeterno, cui lex ab origine mundi
 nec fuit initium nasci nec finis obisse.
 Ergo salutaris quod passio membra peremit,
 fecit abire diem solis restantibus horis
 et noctem sub luce dedit; rediere tenebrae,
 530 sed sine more suo, violata lege polorum.
 Tunc niger axis erat, quem lurida palla tegebat,
 candida sanguineum monstravit luna ruborem,

- Cardine sub gemino nox importuna pependit
 et planxit natura Deum; monumenta piorum
 clausa patent, plures mundo rediere sepulti
 et vitas mors ipsa dedit, dum Vita perennis
 limina mortis adit, poenae intremuere ministri;
 effugiunt tormenta reos, invita pepercit
 tortorum metuenda manus, lux funditur umbris
 540 descensum comitata Dei, simul orbe fugata.
 Tartarus infelix nunquam satiabilis umbris
 et solitus gaudere neci turbatur amare
 et supplex augmenta dolet, nam damna futura
 haec augmenta dabant; animas, quas claustra tenebant
 carceris aeterni, redituras lucis ad usus
 ingemit et legem violari deflet Avernī.
 Luminis impatiens, ut jam remearet ad auras
 aethereas, optat Dominum regemque polorum,
 ne chaos omne gravet jubar insuperabile Christus
 550 aut spoliet toto nigros simul agmine manes
 ad superos revocans animas virtute parentis.

THE PREFACE OF EUGENIUS

- Principis insignem faciem visure, libelle,
 cujus ad imperium meruisti sorde carere
 et capere nitidam longo post tempore pallam,
 coeperis ut limen aulae regalis adire,
 atque auro rutilo radiantem cernere sedem,
 incipe quamprimum largas persolvere grates,
 errorum quod nube carens correctus haberis;
 dein prostratus humi veniam deposce precatu,
 latorisque tui solers patronus adesto;
 10 ignoscat placidus, ignoscat mente benignus,
 quod te sordidulum dum conor rite lavare,
 asperius impressa manus tenuando polivit.
 At si de plebe quisquam livore perustus

dixerit: Et quis est, veterum qui carmina mutat?
 Scribit qui levibus epigrammata vana libellis?
 Noverit hoc ipse, quod nusquam culpa putatur,
 quam dat Aristarchus, Tucca, Variusque Probusque,
 denique jussa bona dum promulgantur agenda,
 qui complet, sapiens, qui vult contemnere, demens.

- 20 Quod si Vergilius, et vatum summus Homerus
 censuram meruere novam post fata subire,
~~quam dat Aristarchus, Tucca Variusque Probusque, x~~
 cur dedignetur, quod jussus principe magno
 parvula praeparvi Draconti carmina libri
 parvulus Eugenius nugarum mole piavi?

Eugenii Praefatio, qua sese excusat quod Dracontii
 poema, Hexaemeron, emendaverit. (Ex Migne, Patrol. Vol.
 LX, col. 608.)

PAULINUS OF PERIGUEUX

A. D. 470

THE LIFE OF ST. MARTIN OF TOURS

The *Life of St. Martin of Tours* by Paulinus of Perigueux is a panegyric of the saint in six books of verse published in the year 470. Numerous detailed descriptions of Christian and barbarian customs and manners of life in the fifth century make it a valuable document for the historian. Most of the material for the story was furnished by the earlier life of St. Martin written by Sulpitius Severus in prose, which enjoyed a long popularity in the Middle Ages. Paulinus displays no constructive power in manipulating this material; his style is too discursive and wordy to hold the reader's interest; he just "rambles along" through nearly four thousand hexameters, every now and then deprecating the fact that he has not the gift to do justice to his hero. Some short passages, e. g., in Book IV, 554-82, the summer scene, and in Book III, 80-108, the life and color with which the splendor of the barbaric Roman Emperor Maximin's banquet is sketched prove that he was not without appreciation for the beauties of nature and that he possessed some skill in poetic description. Like the later legends of the saints, the book was intended for the "pious edification" of the reader.

The complete text is in the *Patrologia*, Vol. LXI, and in the *Corpus Viennense*, Vol. XVI. M. Corpet's translation of the complete poem into French was published in 1852. Clement, *Poesie Chrétienne*, quotes several long passages in French.

SELECTION FROM BOOK I

St. Martin and the Beggar

Sparserat in toto lumen venerabile mundo
Christus, evangelici reserans mysteria regni.
Sed quia non omnes virtutum operatio gentes
moverat, et fragili dubitabant credere sensu
quidquid ab externis vulgasset nuntius oris
(nam verbis comperta movent praesentia rebus,
suadentur non visa quidem, sed visa probantur),
ille ergo, in totum cui par miseratio mundum,
sevit et in nostris miracula plurima terris,
10 donans extremis Martini insignia Gallis.

Quem procul in nostram misit fecunda salutem
Pannonia, haut humili generatum stirpe tribuni.
Nam genitor clarus meritorum laude; sed iste
nobilior patribus tam claris, qui patre Christo
sprevit sacrilegos bene degener in patre ritus.

Vix etenim decimo, senior jam moribus, anno
transiit ad sacram constanti pectore legem
signavitque crucis sanctam munimine frontem.
Non illi in tenero mens lubrica pectore; tota

20 praeceptum servare Dei vel nosse voluntas,
conventus vitare hominum, secreta beati
scire heremi spretoque Deum cognoscere mundo,
linquere terrenas sublimi pectore curas.

Haec vix bis senis cum moliretur in annis,
praeclusa est tanti sublimis gloria facti,
sed meritum numerante deo, qui velle probavit.
Praecipit Augustus dilectu ad bella parando
accingi cunctam veterano e germine prolem.

Quid non livor agat? Prodit pater armaque nato
30 ingerit. Heu tanti pietas oblita pericli!
Quin potius, si quem recipit mens saxea sensum,

- cresee tuis titulis: mage laus est nam tua vinci.
Cerne pio tantum quae gesserit omnia voto:
Si bona sunt, imitare libens: sin ardua, gaude,
vincitur Christi miles pro milite saeculi,
sed mens non trahitur nec cor cum carne ligatur.
Vana tyrocinii sunt nomina; militat olim,
qui captus proprii per proelia plurima regis
vicit avaritiam debellavitque superbam
40 luxuriam; prostrata jacet jam viribus hujus
ambitio, et firmam fugit furor iraque mentem
excedensque omnes funesta superbia culpas.
Unum progressus socium sibi vix sinit ire
non opere adstrictum, sed solum nomine servum.
O felix, cui tale jugum tam grata paravit
condicio, ut de sorte tua contendere tecum
nobilium possint certantia vota virorum,
si liceat servire tamen. Sed tu quoque duram
cogeris ad legem nascendi lege solutus;
50 nam tibi subjecti servit devotio sancti.
Idem habitus, parcae communis copia mensae,
hic prior obsequiis, ne saltim noscere possit
praelatum domino quaevis sollertia servum.
Hic jam cum paribus quae gratia, quamque modeste
ipsos subdiderat dilectio vera priores;
tum sumendorum districtio quanta ciborum,
ne distenta citum vitarent viscera sensum
nec premeret vigilem membrorum sarcina mentem
ut divisa inopi praeberet copia partem
60 quaeque unum obrueret, melius refoveret utrumque.
Nam sic supplicibus diviserat omnia egenis,
ut sola exesis superessent tegmina membris;
cum subito horrentis glaciali frigore brumae
nudus in occursum properat, vix verba frementi
dimidians prae fracta sono; sed causa loquellam
expedit et linguae partes proclamat erumna.

- Praetereunt cuncti, fastiditamque querellam
despexit misero locupletum insania risu.
Substitit incertus confuso pectore sanctus
70 quid faceret; nam notum aderat, substantia derat.
Si tegeret, nudandus erat, nec sic quoque clarum
suspendit saltim cunctantis vel mora factum.
Sola superfuerat corpus tectura beatum,
ut semper, duplicata clamis, quae frigus et imbrem
ventorum et rabiem geminato arceret amictu.
Nam sic truncatam compensat pendula partem,
si, quod defuerit capiti, crevisse calori
sentiat adjecto tepefactum vellere corpus.
Verum haec districti felix sententia voti
80 amovet et tamquam cordis dispendia damnat,
quod sic maluerit trepidae cautella fidei
adjectam membris duplicato tegmine partem
concessisse uni quam divisisse duobus.
Nec mora tardat opus, sed transit dextera votum;
expediit factum quidquid mens vidit agendum.
Stringitur invictus sine crimine vulneris ensis
et mediam resecat miseratio prodiga partem,
pejorem sibi credo legens. Tum membra trementis
obtegit, et tradens aliquem de veste teporem
90 jam levioe habitu recipit de frigore partem.
O felix, virtute tua miracula vincens
omnia et excedens domini praecepta jubentis.
Ille etenim modico contentos nos jubet esse
nec servare duas vestes; tu dividis unam.
Aspiciunt omnes; alii deformia rident
tegmina nec cernunt mage verum in corde decorem.
Ast alii secum compuncto corde queruntur
justitiam potuisse inopis decernere egenti,
divite quod censu substantia larga negasset.
100 Nec mora quin tanto reddatur palma triumpho.
Nam vix defessos stratis rejecerat artus

- admittens tenuem, vigili sed corde, soporem
 (nec sopor illud erat, quia mens attenta vigeat) ;
 cum subito ante oculos larga mercede benignus
 adstitit inque suo vestitus paupere Christus
 aptavit propriis felicia tegmina membris.
 O vere pretiosa clavis! quid tale vel ostro
 vel ducto in filum pensis rutilantibus auro
 insignes meruere habitus? Quid serica tactu
 110 levia vel docte expressis viventia signis?
 Ille hominum terraeque deus pontique polique,
 omnia qui tribuit, sine quo nihil, ipsaque cujus
 quae dedimus vel qui dedimus, donumque datorque,
 hac ope ditatur, numeret si lucra salutis.
 Nec tamen hinc saltim stabilem jactantia mentem
 concutit, aut vanum persensit corde tumorem.
 O virtus vicina deo, nil ducere laudi,
 cum laudanda geras, nec nostro adscribere facto,
 quae facimus, cunctoque deum laudaries actu.

SELECTION FROM BOOK IV

A Summer Idyll

- Partem aliam inlaesi vernantem caespite campi
 ornabat vario comens natura decore.
 Undabant tenui viridantia germina flatu
 impulsasque levis motabat spiritus herbas.
 Insuper innumeri per plana jacentia flores
 distincta insertis pingebant aequora gemmis.
 560 Hos roseo inficiens tingeat purpura fuco,
 ast alii niveo insignes candore nitebant,
 inter quos croceis distinguens gramina signis
 aurea florum rutilabat gratia florum.
 Curvant purpureae gemmantia germina guttae
 flectebantque herbas umentis sucina roris.

Blandus odor, gratum certans aequare colorem,
permiscens paribus concordia gaudia formis,
pasebat specie visum, spiramine nares.

Praebebant rarae pergrata umbracula frondes

570 caerulaque implexis nutabant brachia ramis.

Certabant tectae foliis vernare volucres,
musica dulcisonis moderantes sibila linguis.

Purus vicinas pasebat rivulus herbas
graminaque adlapso stringens umore fovebat.

Perspicui subter visu penetrante lapilli
crispabant vitreas per blanda obstacula lymphas,
nec poterat mersum ex oculis auferre decorem
pervia luminibus species et gurgite tecta.

Quid rudibus conor formas signare loquellis?

580 Expromi haec verbis nequeunt, quae munere Christi
effigians melius naturae gratia pinxit.

A GENESIS FRAGMENT OF HILARY OF ARLES

In *Migne*, Vol. 50, and in *Corp. Vien.*, Vol. 23, there is an interesting Genesis fragment of 204 lines, now generally ascribed to Hilary, who was Bishop of Arles from 429 to 454. The biblical story from the Creation to the Flood is told with unusual freedom and with occasional poetic touches.

O felix animal, summi cui dextra tonantis
est pater; O felix nimium, qui ducis Olympo
et genus et formam; si te non noxia terrae
decipiant vitia nec blandus subruat error,
numen eris caeloque redux mirabere regna,
130 quae promissa bonis fido Pater exhibet ore.
Nam tibi multa Deus nascenti contulit ultro;
aetheriam primum faciem vultumque paternum
incessumque pedum rectum, sublimia colla,
ne qua mora in caelum oculis spectantibus esset;
tunc alacres promptasque manus vitaeque ministras,
atque domum divae pectus rationis et alti
sedem consilii, facundae vocis honorem.
Haec soli concessa homini; nam cetera mutum
et pecus obtinuit, ventrem, praeccordia, nervos,
140 venarum rivos et sparsum corpore sanguem,
et justī laevique simul sensusque doloris.
Tu vero, Omnipotens, privato munere largus
erga hominem manibusque tuis operisque favore
impendens, patria pignus pietate colendo,
ne quid divinis modo desit, vultibus, ignem
aetheris inspiras et sacrae mentis opimam
indulges partem permixtus corpore toto.
Hinc meminisse licet veterum, praesentia nosse
hinc datur atque animae fas est ventura videre;

150 hinc loquimur canimusque Deum, hinc sidera cuncta,
terrarumque viget cultus, pontusque movetur;
hinc artes nomenque, pudor, prudentia, justum;
hinc animae surgunt fortes, hinc pergit honestum
et via quae ducit castos ad limina caeli.

Ergo hominem pleno perfectum munere terris
praeponis, Genitor, et rerum tradis habenas;
cuncta habeat subdatque sibi, vice sit Genitoris;
telluris dominus, famulus tuus, omnia mundi
possideat, tantum Domino tibi serviat uni.

160 Postquam primus homo vetito se pascere ligno
non timuit captusque dolis se praebuit angui,
stat reus, et nudus dejecto lumine vestem
implorans Dominumque fugit vultumque recondit.
Culpa comes sequitur, peccato obnoxia vita
debilitat vires, caelo venientia dona,
aethere demissus paulatim deficit ignis.
Frigore peccati torpentia corda rigescunt;
cura cibi ventrisque subit et cura tegendi
corporis, et sacrum subeunt mortalia pectus.

170 Nascitur hinc proles peccati, germinat inde
deterior multo suboles, pejorque priori
progenies sequitur, gradibus ad crimina crescens,
crimina quae stimulis acuunt dementia corda
teque, Pater, variis armant terroribus ultro.
Tum primum venti coepere incumbere terris,
intempestivus descendere nubibus imber;
fulmina tum primum caelo dejecta sereno,
horrida tum grando turbatos verberat agros;
tonitrua altisono infractus murmurat aether.

180 Nec tamen ista malos revocant; furor impius orbem
obsidet et laxis rabies defertur habenis.
Bella placent, caedesque simul, perjuria, fraudes,
mentirique libet, rapere est amor, abdere furta;
nulla fides populis, nulla est jam veritas usquam.

ARATOR SIXTH CENTURY

“THE ACTS OF THE APOSTLES” IN VERSE

In an epic poem of two books, comprising 2,325 lines, Arator versified the Acts of the Apostles. He took for his model Sedulius. The poem was much admired by his contemporaries, though it is far inferior to the narratives of the other Christian poets. It was presented to Pope Vigilius in 544. (Migne, Vol. LXVIII.)

SELECTION FROM BOOK II.

The Cure of the Lame Man at Lystra

Jamque Lycaonios incedens passibus agros,
Lystram Paulus adit; fuit hac tunc claudus in urbe
supplicio comitante satus, vestigia ferre
nescius ex utero, membri pars coeperat aegri
160 se nascente mori. Comperto dogmate Pauli,
quo monitore piae tendunt ad sidera mentes,
mox voluit divina sequi. Bene, claude, jacebas,
has primum graditure vias: petis aethera mente,
quum necdum movearis humo, pedibusque negatis
longius ire vales. Paulus speculatus in imo
pectore quid cuperet, claudique fidelis amorem
in verbo jam stare Dei, sic clarius inquit:
“Surge citus, rectusque tuis imponere plantis.”
Exsequitur praecepta salus, et calle novello
170 progreditur persona vetus, motuque frequenti
pulsat ubique solum, perque omnia currere tentans,
saepe timet quod nescit iter, modo gressibus ortus
annoso languore senex. Quod ut agmina cernunt,
exclamant, divumque vocant, acserta ministrant,
et mactanda feri procedit victima tauri.

Paulus ad haec tunicam rumpit festinus, aperta
sic prohibens ratione viros: “Solemnia nobis
cur, precor, ista datis, fragili quos corpore constat
terrena sub lege premi? Fuit impius olim
180 relligionis honor, quum numina fusa metallis
artifices timuere sui, quum templa dicarent
abscissis de rupe deis; tunc forte libebat
innocuos mactare greges, fibrasque tepentes
consulere, et vocem pecudis morientis in extis
quaerere; nunc libeat vanis cessantibus aris
aeterno parere Deo, qui semina vitae
praebuit, et variis proventibus arva locavit;
cujus ab imperio plenis consurgit aristis
de grano moriente seges, palmesque recisus
190 vulnere conceptas fecundius educat uvas;
quo moderante polum, succedunt solibus imbres,
tempora temporibus; quae quum fugitiva recurrunt
post sua terga, vagi constantia permanet anni.
Discite jam verum sacra de virgine natum
in terris celebrare Deum, nec vota feratis
lanigero damnata gregi quos liberat Agnus
unicus, ablutum qui sanguine comparat orbem.

VENANTIUS FORTUNATUS

A. D. 530-609

HYMNS AND MISCELLANEOUS POEMS

Barbarian Gaul of the sixth century harbored a poet whose thorough classical education and rare command of the ancient meters entitle him to a place in the brilliant group of earlier Christian writers. Venantius Fortunatus was born in 530 at Treviso in Italy; he received his education at Ravenna, the capital of the Ostrogothic empire; then, like the later troubadours, he roamed leisurely through Germany and France, accepting the hospitality of bishops and princes and monks, and repaying in complimentary verses the kindnesses of his hosts. The poet's wanderlust finally brought him to Poitiers, where the saintly Radegunde's influence effected a complete transformation in his restless disposition. The tragic story of this exceptional Queen, who had been forced into marriage with the murderer of her kin and the oppressor of her fatherland, Thuringia, won his genuine sympathy, and the saintly life of the religious community she had established after being freed from her brutal husband Chlotaire made a profound impression on him. He was ordained priest in 567, became chaplain of the monastery of St. Croix, and in 597 was raised to the see of Poitiers in recognition of his merits of life and service.

Fortunatus was a voluminous and versatile writer. His collection of two hundred and fifty miscellaneous poems, elegies, epithalamia, panegyrics of bishops and princes, and lives of saints, was published by Leo in the *Monumenta Germaniae Historica, Auctores Antiquissimi*, Vol. IV, and in the *Patrologia* of Migne, Vol. LXXXVIII. These poems are valuable as historical documents supplementing the great work of Gregory of Tours.

The character of Fortunatus, difficult of analysis, is often misunderstood, and his talent is at times extravagantly praised, sometimes much underrated. Of his character we may say with Msgr. Henry: "His works show us something better than mere literary facility; they show us tender piety, good will towards all men, esteem and love for venerable personages; they are full of that sweet instinct of modesty which, baffling every suggestion of envy, can discern only the worth of others and the worthlessness of self. The ability of the scholar is veiled in the simplicity of the man; and virtues we know not of hide, doubtless, under the humility of the Christian. What else could explain the universal esteem in which he was held, his close fellowship with the best spirits of his time, his elevation to the see of Poitiers, or, finally, his canonized sanctity, which makes his memory a benediction for all time to the devout people of that diocese?"

Most of his occasional poems are mere trifling, it is true; he himself calls them *nugae*. Some of them are bits of playful pleasantry to express his gratitude for dainty morsels sent to him from the monastery kitchen on greater feast days—hardly enough to justify Ampère's flippant characterization, "l' Abbé Gastronomes." His critics tell us that his occasional poems enable us to estimate the poet's literary ability. Why not his longer elegies, inspired by the sorrows of Radegunde, that ring with a genuine expression of deepest emotion? Labriolle labels the criticism of Ampère "ill-natured," and then proceeds to quote the entire criticism with apparent satisfaction. We would rather refer the student to the scholarly treatment of the subject by Baumgartner in his *Geschichte der Weltliteratur*, Vol. IV, pp. 251-268; or to Raby, *Christian Latin Poetry*, p. 94; or to the sympathetic study of the man and poet given by Msgr. Henry in the *American Ecclesiastical Review*, Vol. IV, p. 179, "The Poet of Passiontide."

VEXILLA REGIS

Though the judgments passed on his works embrace extremes, all are agreed that in several of his hymns Fortunatus rises to a grandeur that has few rivals. The "Vexilla Regis" was written in 569, when a relic of the true Cross, sent by the Emperor Justin, was received in solemn procession at Poitiers. In the brilliant pageant of bishops and priests and princes, amid gaily fluttering banners, a gilded cross gleams high in the air—

anc authority, fulget crucis mysterium.

Julian says: "This world-famous hymn was thus primarily a processional hymn. Inspired by the occasion, the poet composed this poem of the crucified King, one of the grandest hymns of the Latin Church, in which in glowing accents he invites us to contemplate the mystery of love accomplished on the Cross. The occasion thus gives the key to his choice of subject and most of the allusions throughout the hymn." We are not surprised when we are told that this hymn of Christianity was the favorite song of the crusaders. It is written in iambic dimeters with a free use of rhyme. Fifty translations into English verse, listed by Julian, testify to its universal appeal. Manuscript copies of it are found in ancient rituals of the eighth and ninth centuries. In the Roman office it is the vesper hymn for Passion and Holy Week and for the Feasts of the Finding of the Holy Cross (May 3) and the Exaltation of the Holy Cross (September 14). It is also the processional hymn on Good Friday when the Blessed Sacrament is brought back from the repository to the high altar.

PANGE LINGUA

The "Pange Lingua," written for the same occasion, has

for its theme the Passion of Christ. Its swinging rhythm is in the meter of the Roman soldiers' marching songs, the trochaic tetrameter. All hymnologists regard it as one of the finest of the hymns of the Church. Raby pronounces it superior to the *Vexilla Regis* in execution and inspiration. Schaff and Julian consider it the masterpiece of Fortunatus. In the liturgy it is a companion hymn to the *Vexilla Regis*, being used as the hymn for Matins and Lauds on the same feasts. There are twenty-five English translations in use.

Although these songs are metrical and observe the laws of prosody, the deep feeling of pathos and pity, the wholly Christian ideas, the vibrant tone qualities of assonance and rhyme belong to the new spirit of the Middle Ages.

QUEM TERRA, PONTUS, AETHERA

This poem in honor of the Virgin Mother, though ascribed to Fortunatus in all the ancient MSS, is placed among the doubtfully genuine by F. Leo. Blume pronounces it genuine. The melodious swing is distinctly his. It is the breviary hymn for matins and lauds *de Beata*.

DE CRUCE DOMINI. (*Cruz benedicta nitet.*)

The form of this poem is that of the strict classical elegiac; but the poet, seeing in the Cross no longer a symbol of shame but rather the glorious wood of our salvation, has completely transformed it into a jubilant rushing song of triumph.

SALVE FESTA DIES

This cento, taken from the longer poem *de Pascha*, was the Easter processional for several centuries. "In the Middle Ages it was customary on Easter Sunday to enact

a liturgical play, the last scene of which would be the appearance of Jesus to the holy women. At the end of this ceremony the faithful in the church intoned the *Te Deum*, and the three women, who had taken the parts of the three Marys, sang a double doxology. At this period, however, the rejoicing of the Christians was not confined to the interior of the churches; it spread out into the streets, the public places, and even the fields; and the people wished the whole of creation, animate and inanimate, to be associated with them in their joy. After the final benediction, the people walked in procession from the church singing the hymn *Salve festa dies*, which the liturgists of the time had adopted for this great feast because it painted in the most vivid colors the joy of the faithful and compared in sublime poetry the rebirth of nature with the Resurrection of the Savior. In making this comparison, which is to be found in a great number of the poems of the early centuries and of the Middle Ages, the poets were merely the interpreters of a sentiment which was universal among Christians, who had noted that Easter marks the beginning of spring, and maintained that the whole of creation sang its Alleluia on that blessed day.” (From the French of Felix Clement in *Poésie Chrétienne*, p. 330. Fourth edition, 1880.)

The original poem in its complete form is given in the *Monumenta Germaniae Historica*, Vol. IV, Book III, 9., “Ad Felicem Episcopum de Pascha.” It begins with the joyful description of spring, *Florigero*, etc. In the cento lines 39, 40, 31, and 32, taken out of their setting, are used to introduce the song.

Fortunatus is said to have written many other hymns, for every feast of the ecclesiastical year. All of these have been lost.



MINIATURE IN GOSPEL BOOK OF RABULA, DATED 586
 (Dictionnaire d'Archaeologie Chretienne et Liturgie,
 Vol. III, Pt. 2, Fig. 3380)

VEXILLA REGIS *

The royal banners forward go;
The Cross shines forth in mystic glow;
Where He in flesh, our flesh who made,
Our sentence bore, our ransom paid.

(The second stanza was omitted in the revision under Urban VIII, and is not translated by Neale, though he follows the original text of Fortunatus.)

Where deep for us the spear was dyed,
Life's torrent rushing from His side,
To wash us in that precious flood
Where mingled water flowed, and blood.

Fulfilled is all that David told
In true prophetic song of old;
Amidst the nations God, saith he,
Hath reigned and triumphed from the Tree.

O Tree of beauty, Tree of light,
O Tree with royal purple dight!
Elect on whose triumphal breast
Those holy limbs should find their rest!

On whose dear arms, so widely flung,
The weight of this world's ransom hung;
The price of human kind to pay,
And spoil the spoiler of his prey.

With fragrance dropping from each bough
Sweeter than sweetest nectar thou;
Decked with the fruit of peace and praise,
And glorious with triumphal lays!

*Translation by John Mason Neale.

VEXILLA REGIS

Vexilla regis prodeunt,
fulget crucis mysterium,
quo carne carnis conditor
suspensus est patibulo.

Confixa clavis viscera
tendens manus, vestigia,
Redemptionis gratia
hic immolata est hostia.

Quo vulneratus insuper
10 mucrone diro lanceae,
ut nos lavaret crimine,
manavit unda et sanguine.

Impleta sunt, quae concinit
David fidei carmine
dicendo nationibus:
Regnavit a ligno Deus.

Arbor decora et fulgida,
ornata regis purpura,
electa digno stipite
20 tam sancta membra tangere.

Beata cujus brachiis
pretium pendit saeculi,
statera facta est corporis
praedam tulitque tartari.

Fundis aroma cortice,
vincis sapore nectare,
jucunda fructu fertili
plaudis triumpho nobili.

Hail, altar; Hail, O Victim! Thee
Decks now Thy Passion's victory;
Where Life for sinners death endured,
And life by death for man procured.

PANGE LINGUA *

Sing, my tongue the Savior's glory;
Tell His triumph far and wide;
Tell aloud the famous story
Of His body crucified;
How upon the Cross a victim,
Vanquishing in death, He died.

Eating of the tree forbidden,
Man had sunk in Satan's snare,
When our pitying Creator
Did this second Tree prepare;
Destined, many ages later,
That first evil to repair.

Such the order God appointed
When for sin He would atone;
To the serpent thus opposing
Schemes yet deeper than his own;
Thence the remedy procuring,
Whence the fatal wound had come.

So when now at length the fullness
Of the sacred time drew high,
Then the Son, the world's Creator,
Left His Father's throne on high;
From a Virgin's womb appearing,
Clothed in our mortality.

*Translation by Father Caswall. *Lyra Catholica*.

Salve, ara, salve, victima
30 de Passionis gloria,
qua vita mortem pertulit
et morte vitam reddidit.

PANGE LINGUA GLORIOSI

Pange lingua gloriosi proelium certaminis
et super crucis tropaeo dic triumphum nobilem,
qualiter redemptor orbis immolatus vicerit.

De parentis protoplasti fraude factor condolens,
quando pomi noxialis morte morsu corrui,
ipse lignum tunc notavit damna ligni ut solveret.

Hoc opus nostrae salutis ordo depoposeerat,
multiformis perditoris arte ut artem falleret
et medelam ferret inde, hostis unde laeserat.

10 Quando venit ergo sacri plenitudo temporis,
missus est ab arce patris natus orbis conditor
atque ventre virginali carne factus prodiit.

All within a lowly manger,
Lo, a tender babe He lies!
See his gentle Virgin Mother
Lull to sleep His infant cries!
While the limbs of God Incarnate
Round with swathing bands she ties.

Thus did Christ to perfect manhood
In our mortal flesh attain;
Then of his free choice He goeth
To a death of bitter pain;
And as a lamb, upon the altar
Of the Cross, for us is slain.

Lo, with gall His thirst He quenches!
See the thorns upon His brow!
Nails His tender flesh are rending!
See, His side is opened now!
Whence, to cleanse the whole creation,
Streams of blood and water flow.

Faithful Cross! above all other,*
One and only noble tree!
None in foliage, none in blossom,
None in fruit thy peers may be;
Sweetest Wood, and sweetest Iron!
Sweetest Weight is hung on thee.

Lofty Tree, bend down thy branches,
To embrace thy sacred load;
Oh, relax the native tension
Of that all too rigid wood;
Gently, gently bear the members
Of the dying King and God.

* This stanza is taken from Neale. For some unknown reason it is not given in the *Lyra Catholica*.

Vagit infans inter arta conditus praesepia,
membra pannis involuta virgo mater adligat,
et pedes manusque crura stricta pingit fascia.

Lustra sex qui jam peracta tempus implens corporis,
se volente natus ad hoc, passioni deditus,
Agnus in crucis levatur immolandus stipite.

20 Hic acetum, fel, arundo, sputa, clavi, lancea
mite corpus perforatur, sanguis, unda profluit,
terra, pontus, astra, mundus quo lavantur flumine.

Crux fidelis, inter omnes arbor una nobilis,
nulla talem silva profert flore, fronde, germine,
dulce lignum dulce clavo dulce pondus sustinens.

Flecte ramos, arbor alta, tensa laxa viscera,
et rigor lentescat ille quem dedit nativitas,
et superni membra regis mite tendas stipite.

Tree, which solely wast found worthy
 The world's great Victim to sustain;
 Harbor from the raging tempest!
 Ark that saved the world again!
 Tree, with sacred blood anointed
 Of the Lamb for sinners slain.

QUEM TERRA, PONTUS, AETHERA*

The God whom earth and sea and sky
 Adore and laud and magnify,
 Who o'er their threefold fabric reigns,
 The Virgin's spotless womb contains.

The God, whose will by moon and sun
 And all things in due course is done,
 Is borne upon a maiden's breast,
 By fullest heavenly grace possess.

*(The third stanza, omitted in the revised version,
 was not translated by Neale.)*

How blest that Mother, in whose shrine
 The great Artificer divine,
 Whose hand contains the earth and sky,
 Vouchsafed, as in His ark, to lie.

Blest, in the message Gabriel brought;
 Blest, by the work the Spirit wrought;
 From whom the Great Desire of earth
 Took human flesh and human birth.

O Queen of all the virgin choir!
 Enthroned above the starry sky!
 Who with pure milk from thy own breast
 Thy own Creator didst supply.

*Translated by J. M. Neale.

Sola digna tu fuisti ferre pretium saeculi
atque portum praeparare nauta mundo naufrago,
30 quem sacer cruor perunxit fusus Agni corpore.

QUEM TERRA, PONTUS, AETHERA

Quem terra, pontus, aethera
colunt, adorant, praedicant,
trinam regentem machinam
claustrum Mariae bajulat.

Cui luna, sol et omnia
deserviunt per tempora,
perfusa caeli gratia
gestant puellae viscera.

Mirantur ergo saecula
10 quod angelus fert semina
quod aure virgo concipit
et corde credens parturit.

Beata mater munere,
cujus supernus artifex,
mundum pugillo continens,
ventris sub arca clausus est.

Benedicta caeli nuntio,
fecunda sancto Spiritu,
desideratus gentibus
20 cujus per alvum fusus est.

O gloriosa domina
excelsa super sidera,
qui te creavit provide
lactasti sacro ubere.

What man had lost in hapless Eve,
Thy sacred womb to man restores;
Thou to the wretched here beneath
Hast opened heaven's eternal doors.

Hail, O refulgent Hall of Light!
Hail, Gate Sublime of heaven's high King!
Through Thee redeemed to endless life,
Thy praise let all the nations sing.

THE CROSS OF CHRIST *

That blest Cross is displayed, where the Lord in the flesh
was suspended,
And, by His blood, from their wounds cleansed and
redeemed His elect;
Where, for us men, through His love, become the victim
of mercy,
He, the blest Lamb, His sheep saved from the fangs of
the wolf;
Where by His palms transpierced He redeemed the world
from its ruin,
And by His own dear death closed up the path of the
grave.
This was the hand that, transfixed by the nails, and bleed-
ing of old times,
Paul from the depth of his crime ransomed, and Peter
from death.
Strong in thy fertile array, O Tree of sweetness and glory,
Bearing such new-found fruit 'midst the green wreaths
of thy boughs;

* Translated by J. M. Neale, in the meter of the original.

Quod Eva tristis abstulit
tu reddis almo germine;
intrent ut astra flebiles,
caeli fenestra facta es.

Tu regis alti janua
30 et porta lucis fulgida.
Vitam datam per virginem
gentes redemptae plaudite.

DE CRUCE CHRISTI

Crux benedicta nitet, dominus qua carne pependit
atque cruore suo vulnera nostra lavat;

mitis amore pio pro nobis victima factus
traxit ab ore lupi qua sacer agnus oves;

transfixis palmis ubi mundum a clade redemit
atque suo clausit funere mortis iter;

hic manus illa fuit clavis confixa eruentis,
quae eripuit Paulum crimine, morte Petrum.

Fertilitate potens, o dulce et nobile lignum,
10 quando tuis ramis tam nova poma geris!

Thou by the savor of life the dead from their slumbers
 restorest,
 Rendering sight to the eyes that have been closed to the
 day,
Heat is there none that can burn beneath thy shadowy
 covert;
 Nor can the sun in the noon strike, nor the moon in the
 night.
Planted art thou beside the streams of the rivers of
 waters;
 Foliage and loveliest flowers scattering widely
 abroad.
Fast in thy arms is enfolded the Vine; from whom in its
 fullness,
 Floweth the blood-red juice, wine that gives life to the
 soul.

Cujus odore novo defuncta cadavera surgunt
et redeunt vitae qui caruere diem.

Nullum uret aestus sub frondibus arboris hujus,
luna nec in noctem sol neque meridie.

Tu plantata micas, secus est ubi cursus aquarum,
spargis et ornatas flore recente comas.

Appensa est vitis inter tua brachia, de qua
dulcia sanguineo vina rubore fluunt.

EASTER PROCESSIONAL

- (Salve, festa dies, toto venerabilis aevo,
qua Deus infernum vicit et astra tenet.
Ecce renascentis testatur gratia mundi
omnia cum Domino dona redisse suo.)
- Tempora florigero rutilant distincta sereno
et majore poli lumine porta patet,
altius ignivomum solem caeli orbita ducit,
qui vagus Oceanas exit et intrat aquas.
Armatis radiis elementa liquentia lustrans
adhuc nocte brevi tendit in orbe diem.
Splendida sincerum producunt aethera vultum
laetitiamque suam sidera clara probant.
Terra favens vario fundit munuscula fetu,
- 10 cum bene vernaes reddidit annus opes;
mollia purpureum pingunt violaria campum,
prata virent herbis et micat herba comis.
Paulatim subeunt stellantia lumina florum
arridentque oculis gramina tineta suis.
Semine deposito lactans seges exilit arvis,
spondens agricolae vincere posse famem.
Caudice desecto lacrimat sua gaudia palmes:
Unde merum tribuat, dat modo vitis aquam.
Tempore sub hiemis foliorum crine revulso
- 20 jam reparat viridans frondea teeta nemus;
myrta salix abies corylus siler ulmus acernus
plaudit quaeque suis arbor amoena comis.
Construitura faves apes hinc alvearia linquens
floribus instrepitans poplite mella rapit.
Ad cantus revocatur avis, quae carmine clauso
pigrior hiberno frigore muta fuit.
Hinc Philomela suis adtemperat organa cannis
fitque repereusso dulcior aura melo.
Ecce renascentis testatur gratia mundi

- 30 omnia cum Domino dona redisse suo.
Namque triumphanti post tristia Tartara Christo
 undique fronde nemus, gramina flore favent.
Legibus inferni oppressis super astra meantem
 laudent rite Deum lux polus arva fretum ;
qui crucifixus erat, Deus ecce per omnia regnat,
 dantque Creatori cuncta creata precem.
Salve festa dies toto venerabilis aevo,
 qua Deus infernum vicit et astra tenet,
nobilitas anni, mensum decus, arma dierum,
40 horarum splendor, scripula, puncta fovens.
Hinc tibi silva comis plaudit, hinc campus aristis,
 hinc grates tacito palmite vitis agit.
Si tibi nunc avium resonant virgulta susurro,
 has inter minimus passer amore cano.
Christe, salus rerum, bone conditor atque redemptor,
 unica progenies ex deitate Patris,
inrecitabiliter manans de corde Parentis,
 verbum subsistens et penetrare potens,
aequalis concors socius, cum Patre coaevus,
50 quo sumpsit mundus principe principium ;
qui genus humanum cernens mersisse profundo,
 ut hominem eriperes es quoque factus homo ;
nec voluisti etenim tantum te corpore nasci,
 sed caro quae nasci, pertulit atque mori ;
funeris exsequias pateris vitae auctor et orbis,
 intras mortis iter dando salutis opem.
Tristia cesserunt infernae vincula legis
 expavitque chaos luminis ore premi ;
depereunt tenebrae Christi fulgore fugatae
60 et tetrae noctis pallia crassa cadunt.
Pollicitam sed redde fidem, precor, alma potestas ;
 tertia lux rediit, surge, sepulte meus.
Non decet, ut humili tumulto tua membra tegantur,
 neu pretium mundi vilia saxa premant.

- Indignum est, cujus clauduntur cuncta pugillo,
ut tegat inclusum rupe vetante lapis.
Lintea tolle, precor, sudaria linque sepulcro;
tu satis es nobis et sine te nihil est.
Solve catenatas inferni carceris umbras
70 et revoca sursum quidquid ad ima ruit.
Redde tuam faciem, videant ut saecula lumen,
redde diem qui nos te moriente fugit.
Sed plane implesti remeans, pie victor, ad orbem;
tartara pressa jacent nec sua jura tenent;
Inferus insaturabiliter cava guttura pandens,
qui rapuit semper, fit tua praeda, Deus:
Eripis innumerum populum de carcere mortis
et sequitur liber quo suus auctor adit;
evomit absorptam trepide fera belua plebem
80 et de fauce lupi subtrahit Agnus oves.
Hinc tumulum repetens, post Tartara carne resumpta,
belliger ad caelos ampla tropaea refers;
quos habuit poenale chaos, jam reddidit in te,
et quos mors peteret, hos nova vita tenet.

AVE MARIS STELLA

The "Ave Maris Stella" is one of the most popular Latin hymns addressed to Our Lady. The oldest copy of it is in a MS of St. Gall, written in the ninth century. The claim that St. Bernard wrote it is, therefore, untenable. Luchi, reprinted in the *Patrologia* of Migne, published it among the works of Fortunatus; but F. Leo (*Monumenta Germaniae Historica*, Vol. IV, Part 1), and Julian (*Dictionary of Hymnology*, p. 99), and G. M. Dreves (*Stimmen aus Maria Laach*, Vol. 50, p. 558), emphatically deny his authorship. It is certainly not in the style of Fortunatus. Though its rhyme is still in the evolutionary stage of spontaneous end-assonance, and though

all hiatus is carefully avoided, the classic meter is abandoned for a purely accentual rhythm. This strong accentual rhythm fitted in eminently for popular song.

The "Ave Maris Stella" was always specially favored by the Church; the ancient rubrics prescribed that the faithful should kneel while it was sung. It is found in all the old diocesan and monastery breviaries, and in the modern Roman breviary it is the vesper hymn for all the feasts of Our Lady. It is one of the few ancient hymns that the revisers of the breviary (1632) did not attempt to alter, out of respect for its antiquity and widespread popularity.

What is the explanation of this universal esteem for a hymn apparently so simple? It is, as Dreves explains very interestingly in Vol. 50, page 558 sq. of the *Stimmen aus Maria Laach*, because under an unpretentious exterior there is hidden an unusual depth and wealth of thought and an exceptional symmetry and artistry of structure. The first strophe of four lines contains in miniature synopsis of simplest language the whole field of Catholic mariology. The "Ave" recalls the angel's salutation and his announcement of the mystery of the Incarnation; "Maris Stella," Mary's name, Star of the Sea; (Dreves has an ingenious explanation of its origin); line 2 states the mystery of her divine maternity; line 3 her perpetual virginity, and line 4 her position as mediatrix of all graces. Like the theme of a sonata or symphony, these five thoughts are then successively developed in the five following stanzas, each one being made the basis of a petition in terms of childlike confidence and simple fervor. Dreves very aptly calls this poem "the modest violet of Latin hymnody."

- | | | | |
|----|--|--|--|
| | Ave maris stella,
Dei mater alma,
atque semper virgo,
felix caeli porta. | | Monstra te esse matrem,
sumat per te preces,
qui pro nobis natus
tulit esse tuus. |
| 5 | Sumens illud Ave
Gabrielis ore,
funda nos in pace
mutans Evae nomen. | | Virgo singularis,
inter omnes mitis,
nos culpis solutos
mites fac et castos. |
| 10 | Solve vincula ^a reis,
profer lumen caecis,
mala nostra pelle,
bona cuncta posce. | | Vitam praesta puram,
iter para tutum,
ut videntes Jesum,
semper collaetemur. |
| 25 | Sit laus Deo Patri,
Summo Christo decus,
Spiritui Sancto
tribus honor unus. | | |

INCERTI SCRIPTORIS SAECULI VI (?)

DE DIE JUDICII

This collection of early Christian poems may fitly close with the anonymous hymn, "Apparebit repentina." Though written in the seventh, possibly even in the sixth, century, the organ tones of its opening lines make us realize that we are in a new world, that the poetry of the Middle Ages, heralded by Fortunatus, has begun.

The poem is printed in the choice collections of Trenchard and of Phillimore and in all the standard editions of hymns. It is not used in the liturgy.

J. M. Neale's translation has caught much of the power of the original. He has the following comment: This rugged but grand Judgment hymn is at least as early as the seventh century, because quoted by Bede in his *De Arte Metrica*. It manifestly contains the germ of the "Dies Irae," to which, however inferior in lyric fervor and effect, it scarcely yields in devotion and simple realization of its subject (*quo majestate et terroribus, non sancta simplicitate et fide superatur*.—Daniel). The rhythm is accentual; the stanzas form an alphabetic acrostic.

There is an article on this hymn by Msgr. Henry in the *American Ecclesiastical Review*, Vol. XXV, p. 391. The alphabetic device is preserved in his English translation.

THE DAY OF JUDGMENT*

That great Day of wrath and terror,
That last day of woe and doom,
Like a thief that comes at midnight,
On the sons of men shall come;

When the pride and pomp of ages
All shall utterly have passed,
And they stand in anguish, owning
That the end is here at last;

And the trumpet's pealing clangor,
Through the earth's four quarters spread,
Waxing loud and ever louder,
Shall convoke the quick and dead;

And the King of heavenly glory
Shall assume His throne on high,
And the cohorts of His angels
Shall be near Him in the sky;

And the sun shall turn to sackcloth,
And the moon be red as blood,
And the stars shall fall from heaven,
Whelmed beneath destruction's flood.

Flame and fire and desolation
At the Judge's feet shall go;
Earth and sea and all abysses
Shall His mighty sentence know.

(Neale apparently omitted this stanza in his version. It does not appear in any of the late editions of his poems)

*J. M. Neale's translation.

DE DIE JUDICII

APPAREBIT repentina dies magna Domini,
fur obscura velut nocte improvisos occupans.

BREVIS totus tunc parebit prisei luxus saeculi,
totum simul cum clarebit praeterisse saeculum.

CLANGOR tubae per quaternas terrae plagas concinens,
vivos una mortuosque Christo ciet obviam.

DE caelesti Judex arce, majestate fulgidus,
claris angelorum choris comitatus aderit.

ERUBESCET orbis lunae, sol vel obscurabitur,
stellae cadent pallescentes, mundi tremet ambitus;

FLAMMA ignis anteibit justı vultum Judicis,
caelum, terras, et profundi fluctus ponti devorans.

GLORIOSUS in sublimi Rex sedebit solio,
angelorum tremebunda circumstabunt agmina.

Then the elect upon the right hand
Of the Lord shall stand around;
But like goats the evil doers
Shall upon the left be found;

“Come, ye Blessed, take the Kingdom,”
Shall be there the King’s award,
“Which for you, before the world was,
Of My Father was prepared;

“I was naked, and ye clothed Me;
Poor, and ye relieved Me; hence
Take the riches of My glory
For your endless recompense.”

Then the righteous shall make question:—
“When have we beheld Thee poor,
Lord of glory? When relieved Thee
Lying needy at our door?”

Whom the blessed King shall answer:
“When you showed your charity,
Giving bread and home and raiment,
What ye did was done to Me.”

In like manner to the left hand
That most righteous Judge shall say;
“Go, ye cursed, to Gehenna,
And the fire that is for aye;

For in prison ye came not nigh Me;
Poor, ye pitied not My lot; ;
Naked, ye have never clothed Me;
Sick, ye visited Me not.”

They shall say: “O Christ, when saw we
That Thou calledst for our aid,
And in prison, or sick or hungry,
To relieve have we delayed?”

HUJUS omnes ad electi colligentur dexteram,
pravi pavent a sinistris, haedi velut foetidi;

ITE, dicit Rex ad dextros, regnum caeli sumite,
Pater vobis quod paravit ante omne saeculum.

KARITATE qui fraterna me juvistis pauperem,
caritatis nunc mercedem reportate divites.

LAETI dicent: Quando, Christe, pauperem te vidimus,
te, Rex magne, vel egentem miserati juvimus?

MAGNUS illis dicet Judex: Cum juvistis pauperem,
panem, domum, vestem dantes, me juvistis humiles.

NEC tardabit et sinistris loqui justus Arbiter:
in gehennae, maledicti, flammis hinc discedite:

OBSECRANTEM me audire despexistis mendicum,
nudo vestem non dedistis, neglexistis languidum.

PECCATORES dicent: Christe, quando te vel pauperem,
te, Rex magne, vel infirmum contemplantes sprevimus?

Whom again the Judge shall answer :

“Since ye never cast your eyes
On the sick and poor and needy,
It was Me ye did despise.”

Backward, backward at the sentence,
To Gehenna they shall fly,
Where the flame is never-ending,
Where the worm can never die ;

Where are Satan and his angels
In profoundest dungeon bound ;
Where are chains and lamentation,
Where are quenchless flames around.

But the righteous, upward soaring,
To the heavenly land shall go,
Midst the cohorts of the angels,
Where is joy for evermo ;

To Jerusalem exulting,
They with shouts shall enter in ;
That true “sight of peace” and glory
That sets free from grief and sin.

Christ shall they behold forever,
Seated at the Father’s hand,
As in beatific vision
His cleet before Him stand.

Wherefore, man, while yet thou mayest,
From the dragon’s malice fly ;
Give thy bread to feed the hungry,
If thou seekst to win the sky ;

Let thy loins be straitly girded,
Life be pure, and heart be right ;
At the coming of the Bridegroom,
That thy lamp may glitter bright.

QUIBUS contra Judex altus: Mendicanti quamdiu
opem ferre despexistis, me sprevestis improbi.

RETRO ruent tum injusti ignes in perpetuos,
vermis quorum non morietur, flamma nec restinguitur;

SATAN atro cum ministris quo tenetur carcere,
fletus ubi mugitusque, strident omnes dentibus.

TUNC fideles ad caelestem sustollentur patriam,
choros inter angelorum regni petent gaudia;

URBIS summae Hierusalem introibunt gloriam,
vera lucis atque pacis in qua fulget visio,

XRISTUM Regem, jam paterna claritate splendidum,
ubi celsa beatorum contemplantur agmina.

YDRI fraudes ergo cave, infirmantes subleva,
aurum temne, fuge luxus, si vis astra petere;

ZONA clara castitatis lumbos nunc accingere
in occursum magni Regis fer ardentem lampadas.

APPENDIX I

THE REVISION OF THE HYMNS OF THE BREVIARY UNDER URBAN VIII *

It is a well-known fact that the Humanists in their extravagant admiration for classical forms had little regard, to put it mildly, for the splendid poetry that had seen its golden age in the twelfth and thirteenth centuries and was now on the decline. Indeed, the classical revival was the death knell of Latin hymnody. But this was not all. Radical changes were introduced in the existing hymns of the Church. The ancient hymns of the breviary, often irregular in their prosody, were to don the classical garb and be coerced within the laws of regular meter and Latinity. The process was begun under Leo X, but the real revision took place under Urban VIII, himself a poet and author of the breviary hymns for the feasts of St. Martin and of St. Elizabeth of Portugal. Urban commissioned three Jesuit Fathers to undertake the task of "correction" and bring it to completion. The revised hymns became a part of the breviary in 1632, and have retained their place ever since. Many of these compositions were, no doubt, improved in literary form; but what they gained in point of style they often lost in simplicity, in vigor and nobility of thought. It must be admitted, too, that, whatever may be one's standard of Latinity, it was surely a risky thing to attempt to mend the compositions of a St. Ambrose, a Fortunatus or a Prudentius. In view of these facts, and for the further reason that modern scholarship justly regards the integrity of original texts, and particularly ancient texts, with a feeling of respect akin to reverence, hymnologists are unanimous in condemning this revision.

*Reprinted from "Latin Hymns" by Matthew Germing, S. J.

AD REGIAS AGNI DAPES

*Original Text**Revised Version*

Ad coenam Agni providi
et stolis albis candidi
post transitum maris rubri
Christo canamus principi;

Ad regias Agni dapes
stolis amicti candidis
post transitum maris rubri
Christo canamus principi;

cujus corpus sanctissimum
in ara crucis torridum,
cruore ejus roseo
gustando vivimus Deo.

divina cujus caritas
sacrum propinat sanguinem
almique membra corporis
amor sacerdos immolat.

Protecti Paschae vespero
a devastante angelo
erepti de durissimo
Pharaonis imperio.

Sparsum cruorem postibus
vastator horret angelus,
fugitque divisum mare,
merguntur hostes fluctibus.

Jam Pascha nostrum Chris-
tus est,
qui immolatus Agnus est,
sinceritatis azyma
caro ejus oblata est.

Jam Pascha nostrum Chris-
tus est,
paschalis idem victima,
et pura puris mentibus
sinceritatis azyma.

O vere digna hostia,
per quam fracta sunt tartara,
Redempta plebs captivata
redit ad vitae praemia.

O vera caeli victima,
subjecta cui sunt tartara,
soluta mortis vincula,
recepta vitae praemia.

Cum surgit Christus tumulo,
victor redit de barathro,
tyrannum trudens vinculo
et reserans Paradisum.

Victor subactis inferis
tropaea Christus explicat,
caeloque aperto subditum
Regem tenebrarum trahit.

Quaesumus auctor omnium
in hoc paschali gaudio,
ab omni mortis impetu
tuum defende populum.

Ut sis perenne mentibus
Paschale, Jesu, gaudium,
a morte dira criminum
vitae renatos libera.

REX SEMPITERNE CAELITUM

This matin hymn for the Paschal season was subjected to about as many changes as the "Ad coenam Agni providi." No one, however, will deny that in both cases the changes were made with consummate art, or say that the verses, while improved in form, are without vigor and poetic spirit. The original of the "Rex Sempiterne" consists of sixty-four lines and is of uncertain authorship, dating from the fifth or early sixth century.

Original Text

Rex aeternae, Domine,
rerum creator omnium,
qui eras ante saecula
semper cum Patre Filius.

Qui mundi in primordio
Adam plasmasti hominem,
cui tuae imaginis
vultum dedisti similem.

Quem diabolus deceperat,
hostis humani generis;
cujus tu formam corporis
assumere dignatus es,

quem editum ex Virgine
pavescit omnis anima,
per quem nos resurgere
devota mente credimus;

qui nobis per baptismum
donasti indulgentiam,
qui tenebamur vinculis
ligati conscientiae;

Revised Version

Rex sempiterne Caelitum,
rerum creator omnium,
aequalis ante saecula
semper Parenti Filius.

Nascente qui mundo faber
imaginem vultus tui
tradens Adamo, nobilem
limo jugasti spiritum.

Cum livor et fraus daemonis
foedasset humanum genus;
tu carne amictus perditam
formam reformas artifex.

Qui natus olim e Virgine,
nunc e sepulchro nasceris,
tecumque nos a mortuis
jubes sepultos surgere.

Qui pastor aeternus gregem
aqua lavas baptismatis;
haec est lavacrum mentium,
haec est sepulchrum crimi-
num.

qui crucem propter hominem	Nobis diu qui debita
suscipere dignatus es,	Redemptor affixus cruci,
dedisti tuum sanguinem	nostrae dedisti prodigus
nostrae salutis pretium.	pretium salutis sanguinem.

One must not suppose that equally radical changes were introduced in all the hymns. Some remained untouched, while others suffered only a few verbal changes. Thus the famous Lenten hymn, "Ex more docti mystico" (page 137) practically retained its old form, except that the order of the lines of the fifth stanza was inverted, thus:

<i>Original Text</i>	<i>Revised Version</i>
Dicamus omnes cernui	Flectamus iram vindicem,
Clamemus atque singuli,	Ploremus ante judicem,
Ploremus ante judicem,	Clamemus ore supplici,
Flectamus iram vindicem.	Dicamus omnes cernui.

But the hymn for the dedication of a church, "a rugged but fine old hymn" in its original form, comes out of the process of revision much weakened and almost unrecognizable. The hymn is probably of the sixth century and of unknown authorship. It is based on I Peter ii, 5; Eph. ii, 20; Apoc. xxi.

<i>Original Text</i>	<i>Revised Text</i>
Urbs beata Hierusalem, dicta	Caelestis urbs Jerusalem,
pacis visio,	beata pacis visio,
quae construitur in caelis	quae celsa de viventibus
vivis ex lapidibus,	saxis ad astra tolleris,
et angelis coornata ut	sponsaeque ritu cingeris
sponsata comite!	mille angelorum millibus.
Nova veniens e caelo, nuptiali	O sorte nupta prospera,
thalamo	dotata Patris gloria,
praeparata ut sponsata, copu-	respersa sponsi gratia,
latur Domino.	Regina formosissima,
Plateae et muri ejus ex auro	Christo jugata Principi,
purissimo;	caeli corusca civitas.

portae nitent margaritis,
 adytis patentibus
 et virtute meritorum, illuc
 introducitur
 omnis qui pro Christi nomine
 hic in mundo premitur.

Tusionibus, pressuris expo-
 liti lapides
 suis captantur locis per
 manum artificis,
 disponuntur permansuri sac-
 ris aedificiis.

Angularis fundamentum lapis
 Christus missus est,
 qui compage parietis in
 utroque nectitur,
 quem Sion sancta suscepit, in
 quo credens permanet.

Hic margaritis emicant,
 patentque cunctis ostia;
 virtute namque praevia
 mortalis illuc ducitur,
 amore Christi pereitus
 tormenta quisquis sustinet.

Scalpri salubris ictibus,
 et tusione plurima,
 fabri polita malleo
 hanc saxa molem construunt,
 aptisque juncta nexibus
 locantur in fastigio.

Alto ex Olympi vertice
 summi Parentis Filius,
 ceu monte desectus lapis
 terras in imas decidens,
 Domus supernae et infimae
 utrumque junxit angulum.

Observe the noble vigor and solemn march of these lines, and compare them with the swiftly running iambs of the revision. The contrast is striking throughout, but it is overwhelming in the last strophe. The sonorous "angularis fundamentum" towers mountain high over its iambic parallel, particularly if the latter is read, as it should be, with elision. It need hardly be said that the pagan terminology of the line is highly offensive.

APPENDIX II

COMMODIANUS

CARMEN APOLOGETICUM; INSTRUCTIONES

Antiquarian interest is largely responsible for the prominence given to Commodian in recent years. There is no intrinsic literary or artistic merit in his work to justify our giving him a place in the body of this volume. His chief distinction is that he wrote a hundred years before the dawn of Christian poetry, and that he used a barbarous form of hexameter, which has been the subject of endless discussion in modern times.

What we know of his life is gleaned, in great part by conjecture, from his works. He was a convert who had abjured paganism after a study of the Scriptures; he probably lived in North Africa in the middle of the third century. There is no reason for asserting that he was a bishop; we are not even certain that he was a priest. His ardor was that of a zealot without the control of judgment and tact. Gennadius (fifth century) says of him: "He wrote against the pagans and Jews in a quasi-verse and in a prosaic style . . . so rude and heavy that he filled the pagans with astonishment and us with embarrassment."

Two didactic poems have come from his pen, the *Carmen Apologeticum* and the *Instructiones*, the latter in two books. The *Apologeticum*, like the first book of the *Instructiones*, is a defense of Christianity against pagans and Jews, and an exposition of the Church's doctrine. It is signally prosaic, made up of profuse Scripture quotations, elementary theology, and unorthodox chiliastic teachings condemned by a later Pope. It ends in a fantastic picture of the millenium, couched in apocalyptic language.

The second book of the *Instructiones* is more interesting, and in it the author appears at his best. It contains sound moral maxims, advocating the study of the Scriptures, moderation, self-denial, and above all a practical charity. His rule of life is summed up thus:

Esto ergo talis qualem vult te esse Christus;	1
mitis et in illo hilaris, nam saeculo tristis.	2
exceurre, labora, suda, cum tristitia pugna;	3
spes cum labore venit, et victoriae palma donatur.	4
<i>Instr. II. xvii.</i>	

He teaches that prayer without good works is vain:

Tu sane si nudus benefactis Deum adores,	5
in totum ne facias sic orationem, inepte.	6
<i>Instr. II. xxxviii.</i>	

There is a quantity of common sense in his advice to one desiring martyrdom:

Vince prius malum benefactis recte vivendo.	7
Multi quidem errant dicentes: sanguine nostro	8
vincimus Iniquum, quem manentem vincere nolunt.	9
<i>Instr. II. xxi.</i>	

The following is addressed to persons who regale the sick and needy with advice instead of food and money. It will also illustrate the acrostic structure of the poems. (There are eighty poems in the *Instructiones*, all of them acrostics, varying in length from six to forty-eight lines.)

INFIRMUM SIC UISITA

I	nfirmus si fuerit frater, de paupere dico,	10
N	olite uacui talem uisitare jacentem.	11
F	ac sub deo bonum, obsequia redde per imum.	12
I	nde reualescit, uel si conciderit ille,	13
R	efoueatur homo pauper, qui non habet unde	14
M	erecedem tibi, pro illo sed conditor orbis et auctor.	15
U	el si pigeret ire ad pauperem, semper abosum,	16
M	itte nummos ei unde se resumere possit.	17
S	imiliterque soror si paupera lecto decumbit,	18
I	ncipiant uestrae matronae uictualia ferre.	19
C	lamat ipse Deus: Frange tuum panem egeno!	20

U	erbis non opus est uisitare, sed benefactis;	21
I	niquum est frater inopia uictus aegrotet.	22
S	atagit non uerbis, sed esum potumque requirit.	23
I	nspicite tales, sed certe debilitatos,	24
T	ransigere sese qui non possunt, date subinde.	25
A	domino uobis spondeo dari quadruplum.	26

—*Instr. II. xxx.*

His sermons to women are amusing (*Instr. II. xviii, xix, xxxv*). He lectures them for curling their hair, rouging their cheeks, tinting their eyebrows with antimony, and having their hair dyed black:

Ornas et ad speculum cincinnos fronte reflexos,
necnon et inducis malis medicamina falsa,
in oculis puris stibium perverso decore,
seu crines tingis, ut sint toto tempore nigri.—*Instr. II. xviii.*

He views with alarm the fashions of the day, as his successors have been doing ever since, and says:

Induite vestes quas oportet, frigus ut ostent
aut nimum solis, tantum ut pudico proberis.—*Instr. II. xviii.*

The ladies who have dancing parties in their homes and hum popular songs, when they might be singing psalms, will come to no good end:

Saltatis in domibus, pro psalmis cantatis amores.
Vos ideo tales Christus cum gentibus aequat.—*Instr. II. xix.*

He observes that some women seem to think the church is a kind of club for the exchange of gossip. When the priest at the altar asks them to pray, they are busy smiling at their friends, rehashing scandal, and slandering their neighbors:

Sacerdos Domini cum "Sursum corda" praecepit,
in prece fienda ut fiant silentia vestra
exorat ille Altum pro plebe devota,
ne pereat aliquis; at tu te in fabulis vertis,
tu subrides ibi aut detrahis proximi fama.—*Instr. II. xxxv.*

From these extracts it is evident that *Commodian* was not much of a poet. With the exception of a short passage

in the *Carmen Apologeticum* (l. 999 to end), the entire work is unmitigated prose in thought, feeling and diction. His lack of imagination and fine feeling is surpassed only by his ignorance of poetic technique. Beyond alliteration and the use of the acrostic, he knows practically nothing of the mechanics of verse composition. Neither of these qualities, however, gives proof of ability or poetic power; for alliteration is a figure instinctive to man and found in most primitive forms of verse, while the acrostic is a device that tests the ingenuity of the puzzle-maker rather than the skill of the poet.

With regard to the structure of the "Commodian hexameter," the following conclusions seem to force themselves upon the critical analyst:

(1) Commodian apparently knows nothing about classical elision; every variety of hiatus is allowed.

(2) He did know that the hexameter line must have the "strawberry jam-pot" ending. This dactylic spondee ending he always secures, but with him it is always accentual rhythm; if accent and quantity coincide, this is obviously mere accident. In lines 1, 2, 3, 4, 5, 7, 13, 18, 22, and 26 the last two feet cannot possibly be explained as quantitative meter on any principles of prosody.

(3) With this ending secured, the rest of the line, i. e., the first four feet, gave him very little trouble. His only concern was to have four beats of stress, irrespective of what kind of feet would result; in other words, as long as he obtained four more accented syllables to complete the necessary six beats of the hexameter, he cared not how many unaccented syllables he had, nor where they fell.

To say that such metrical monstrosities are the result of a deliberate substitution of accentual for quantitative stress is plain nonsense. St. Augustine tells us that the uneducated North Africans of his day butchered Latin

quantity, and Monceaux has shown (III, 430 ff.) that about two-thirds of the metrical inscriptions in the provinces, especially in Africa, show the same ignorance of quantity, fondness for the accentual ending, use of alliteration and the acrostic, as are found in the poems of Commodian. He simply wrote as all the provincials did, who had not attended any of the imperial schools of rhetoric.

A few illustrations of his disregard of syntax and the forms of declensions and conjugations will suggest their modern parallels "between you and I," "they hadn't ought," "I ain't got," "I laid down," and so forth. He constantly uses forms like *capebat*, *fervunt*, *lugunt*, and *venibunt* for *capiebat*, *fervent*, *lugent*, *venient*; deponents, like *deprecor* and *recordor*, are used in a passive sense; the dative or ablative occurs often with the preposition *in* after verbs of motion, as *in terris venit*, *in urbe redire*, *pergit in terra Judaea*, *in spectaculis ire*, *ducti in errore infando*, and so forth; he is fond of the ablative of means or instrument with the preposition *de*, as *de voce mea dixi*, *de serra secatus*, *de lancea percussus*; his sequence of tenses allows *imperat ut probaret*, *profitetur quis esset*, *audite quod nutriretur*; *cum* and *ab* are used with the accusative, as *praedictum est ab Esaiam prophetam*, *cum multa millia*.

This list could be indefinitely prolonged, but enough has been said to show that Commodian was not an educated man. The hypothesis of Boissière and Gaston Paris, that Commodian deliberately affected this uncouth style because he wished to put himself on the same level with his uneducated readers, is indefensible. Many of his poems are addressed to pagans and Jews, to priests and bishops, and to ladies and gentlemen of some refinement and culture. The adoption of an ungrammatical style in addressing such persons would have defeated the purpose for which he wrote.

Some of his critics would have us believe that Commodian was familiar with Vergil, Horace, Lucretius, Ovid, Cicero, Tibullus, and so forth. Yet nowhere in his poems is there a formal quotation from the classics. Scholars like Hertz and Dombert, in an effort to prove that Commodian was well-versed in the pagan masterpieces, have gone over his work with a fine comb looking for phrases reminiscent of the classics. The results of their search are exceedingly meager. In most of these phrases the similarity is probably accidental. Even in the few cases where the phrases are identical, we must remember that many of the turns of expression in the classics had filtered down into the language of the people, and had become a part of the vocabulary of the man in the street. Commodian, probably, used them without ever stopping to reflect on their derivation, just as the college freshman of today speaks of "flaming youth," without ever dreaming that the phrase was coined by Shakespeare.* In the case of a man like Commodian, who on every page betrays his indifference and contempt for the finer things of life, the supposition is against the theory that he had the classics at his finger tips. He may have glanced through some of them, may even have been familiar with current quotations from Vergil and others, but that he ever studied them thoroughly, or came to appreciate and love them, is incredible.

The text of both poems is published in the *Corpus Viennense*, Vol. XV, ed. B. Dombart, 1887; and in the Teubner edition, by Ernestus Ludwig, 1878. The two books of the *Instructiones* (without the *Carmen Apologeticum*) is in the *Patrologia* of Migne, Vol. V.

*Hamlet, Act III, Scene 4, l. 84.

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ERRATA

Page	Line	Read
14	12	3626 hexameter
18	16	as long as the spinning pole whirls the starry heavens in their unchanging paths around this globe of land and sea.
	25	though the earth's conflagration may destroy
	30	and purify the poet's mind with the clear waters of the sweet Jordan
41	484	bibulas
48	2	(baptized A. D. 284)
	7	Every thousandth year
71	31	Insert 1.31. <i>deceptumque diem caliginis agmine clausit.</i>
105	36	quos letifer
151	6	Spiritum
208	3-4	as we recalled in vivid memory our native Sion and with deep sighs accepted our exile as a punishment from an angered justice. Where the banks of the river, planted with drooping wil- lows, offer a friendly shade to an alien people, there in the heart etc
214	1	Perverse
271	17	MIRACULIS
300	1	lictor
305	39	exstinctam
307	59	quum
323	130	quidquid habes totum dat tibi cura Dei.
326	7	many
343	240	populus
355	94	humus
362	3 up	my happy single life
383	17	cum non velle valet sed major jussio cogit.
416	9	Solve vincla reis,

NOTES

JUVENCUS

Page 19

1. 9. *Smyrnae*: Smyrna was one of the seven cities claiming to be the birthplace of Homer.
1. 10. *Minciadae*: The source of the Mincio was near Mantua, the home of Vergil. *Minciadae*, *flammivoma* (l. 23), and *altithroni* (l. 24) are examples of the newly coined words with which Juvenecus enriched the poetic language.
1. 12. *aeternae*: sel., *gloriae*; dative depending on *similis*: the immortal fame claimed by the pagan poets. But as Juvenecus has just said, "Nothing is deathless in this universe," he tones down the expression to *similis aeternae*; i. e., resembling, close to, well-nigh eternal.
1. 14. *aethera*: Greek form for *aetherem*, common in poetry. *jusso moderamine*: in their ordained orbits, i. e., ordained by Providence.
1. 25. *sanctificus*: the last syllable is long, *ratione caesurae*.
1. 27. *Jordanis*: an allusion to baptism and the grace of faith.

Page 21

1. 2. *justi*: the neuter of the adjective for the abstract *justitia*.
1. 4. *digesto ex ordine*: according to the established rotation (*digero*).
1. 7. *annexos*: i. e., *unanimis*, of one mind, in harmonious union; the poet's equivalent for the Vulgate *sine querela*.
1. 21. *aeternum*: adverb. Cf. Vergil, speaking of Cerberus: *aeternum latrans*.

Page 23

1. 156. *cunabula*: Bede says: *Cunabula sunt panni infantiae*. It is the subject of *involvunt*.
1. 158. *Circa. . . . vigiles*: Construe: *custodia noctis tenuit pecorum custodes vigiles*; or, *sollicitae noctis custodia pecorum. . .*, a double genitive dependent on *custodia*, which is then taken in a double meaning—not uncommon in poetry.
1. 174. *justos homines*: Evidently Juvenecus used a text that justified the later version of the Vulgate: *Pax hominibus bonae voluntatis*—"Peace to men of good will."

Page 25

1. 227. *hinc*: chosen hence; i. e., from their number. *per longa viarum*: sel., *per longam viam*. *de-veniunt*: at last they arrive.

1. 231. *supplice dextra*: humble obeisance, the oriental salaam.
Modifies *adorent*.
1. 236. *queis* = *quibus*.
1. 239. *maneant* = *fixum sit*.
1. 243. *iteris*: a secondary form of *itineris*.
1. 250. *thus Deoque*: This line is praised by St. Jerome, as we read in the Roman breviary for Feria V of the Octave of the Epiphany.

Page 27

1. 684. *celsaque*: *celsa* modifies *virtus*.
1. 685. *malorum*: governed by *quos*.
1. 686. *arripit hos puppis*: Arevalo says of these three lines: "Haec a Juvenco addita sunt ut sententiam Evangelicam confirmet. Quo loco satis ostendit quam sublimi stylo canere potuisset si liberius vagari voluisset."

Page 29

1. 104. *suspensus*: i.e., *Christus suspensus*.

CYPRIAN OF GAUL

Page 39

1. 1. *Principio*: Cyprian's first line is not a translation of the first line of Genesis, the so-called *creatio prima* of the theologians. He evidently takes this for granted, and starts immediately with the work of the "six days." Lines 1-7 = the work of the first day; hence *principio* means "on the first day."
1. 2. *namque erat*: In the Vulgate we read: *Terra autem erat inanis et vacua*. The *Vetus Itala*, as we learn from a quotation of St. Augustine, has: *Terra autem erat invisibilis et incomposita*.
1. 10. *validis cum tractibus*: with their mighty tributaries.
1. 15. *die*: May not the final *s* of the word dies in lines 15, 19, and 21 have been omitted inadvertently by some early copyist? The following readings of the lines, given in the *lectiones variantes*, may be a mere correction of later editors, or possibly the original form of the line: Line 15. *Quarta dies generat solis cum lampade lunam* (Fabricius); Line 19. *At quinta accipiunt liquentia flumina pisces* (Martene); Line 21. *Sexta praelgelidos in spiras lubricat angues* (Martene).

Page 41

1. 31. *inspirat pectus*: Note the juxtaposition and chiasmus.
1. 465. *Deus bellator dextera pugnat*: *Dextera* cannot be the ablative. It is a nominative appositive. Hence: "God will be your swordhand."

Page 43

1. 493. *immensaque*: Note the false quantity.
 1. 507. *Cantemus nostro*: The verses are hendecasyllable, the scansion being as follows: — — | — ∪ ∪ | — ∪ | — ∪ | — ∪
 1. 509. *decorat*: The false quantity in *decorat* is not unusual in post-Augustan poetry. Derivatives of *decus* and *decor* were frequently confused.

Page 45

1. 549. *lampada*: the subject of *torrebat*. Words like *lampas*, *aether*, are often found in classical poetry with the form *lampada*, *aethera*, for the accusative. In later Latin this accusative became the nominative of a new word of the first declension; e. g., *lampada*, *-ae*.
 1. 757. *idola*: The penultimate syllable of *idolon* is nearly always short in Christian poetry. The hiatus after *neque* is unusual even for Cyprian.

LACTANTIUS

Page 53

1. 8. *per bis sex ulnas*: A *lectio varians* gives *ter bis sex ulnas*.
 1. 27. *mensum*: for *mensium*; syncope.

Page 55

1. 48. *Cirrhæis*: Cirrha was the port of Delphi, in Phocis, sacred to Apollo and the Muses.
 1. 50. *Cylleneæ*: Mercury was born on Mt. Cyllene.

Page 57

1. 81. *Pygmeæ gentes*: The Pygmies were a fabulous people mentioned by Homer, Pliny, etc.

Page 59

1. 103. *Crescit certo*: A *Lectio varians* gives *Creverit immensum subito cum tempore certo*.

Page 61

1. 125. *sub sidere Cancrī*: The sun at the time of the summer solstice is in the Sign of the Crab, one of the twelve constellations of the zodiacal belt.
 1. 144. *Phasidis*: The river Phasis in Colchis was made famous by the Argonauts. The bird brought back to Greece was called *Phasidis avis*; i. e., pheasant.

Page 63

1. 161. *filique*: the "thread of life," spun, measured, and clipped by the three sisters Clotho, Lachesis, and Atropos.

SODOM

Page 67

1. 129. *Tota robus regio est*: Read the article on the Dead Sea in the *Encyclopedia Britannica*.
1. 132. *species*: The MSS have *feritas*, which conflicts with the sense.
1. 151. *virus*: a noun of the second declension = "ooze." Modified by *pingue*. Neuter gender.
1. 155. *inertis*: The poet was evidently misinformed, for the scum will rise according to the law of inertia, but only if the boat is in motion.
1. 156. *pretiumque*: American and British experts recently reported the results of their scientific investigations. They estimate the value of recoverable chemicals of the Dead Sea region at twelve hundred billion dollars. Cf. the Literary Digest, July 16, 1927, p. 20.

Page 69

1. 161. *velificabit . . lucis*: Lines 161-62 are too obscure to get at the author's meaning.

JONAS THE PROPHET

Page 69

1. 2. *senio*: old age or mold; abstract noun with genitive for adjective and its modified noun; i. e., moldering ashes.
1. 4. *facti*: A *lectio varians* gives *functi*; i. e., "dead."
1. 5. *si quis homo*: reference to the wife of Lot, changed into a statue of salt.

Page 71

1. 43. *mandare*: *in manus dare* = hand over, pass from hand to hand.
- 1. 50. *nullorum*: i. e., *divum*; gods that are no gods. These *numina* were small idols placed in sight of the crew in time of danger.

Page 73

1. 59. *somnia more capis*: This line is a good example of the difficulties encountered in restoring illegible manuscripts. Possibilities are: a) *somnia more capis*, b) *somnia nare canis*, c) *somniare capis*, d) *somnos more canis*. *Canis* may be a verb from *canere* or a noun from *canis*.
1. 62. *indigetans*: frequentative of *indico*; a religious term meaning "to invoke."
1. 66. *elueo*: to be named.

1. 73. *Tum domini . . . infit*: In the translation *spiritus* is taken as the genitive governed by *ingestu*, although *spiritus* would then have the final *-us* long. The line is evidently corrupted. *Infit* = *incipit*.

Page 75

1. 86. *evolvens corporis agmen*: It is interesting to note that the story of Jonas and the whale was a favorite subject with the artists of the catacombs. There are many well preserved representations of the second and third centuries. In all of them the monster that swallowed Jonas is a huge sea-dragon whose body is twisted in spiral coils. Cf. *Roma Sotteranea, Le Pitture delle Catacombe Romane*, by Giuseppe Wilpert (Desclee, Roma, 1903). The word *evolvens* is therefore as appropriate as when Cicero says: *Evolve librum ejus*.
1. 92. *sternitur . . . umbra*: Note the unusual feminine caesura and the rhyme. The line is still a classical hexameter, but it has a foreign ring. It could pass for two accentuated trimeters of a much later period.
1. 100. *defertur*: final syllable long, *ratione caesurae*.
1. 105. *set* = *sed*.

PORPHYRIUS and FALTONIA PROBA

Pages 77-87

These poems are interesting in form, but their content is scarcely worth deciphering. See Rand, page 198.

HILARY OF POITIERS

Page 90

1. 4. *Quomodo dici potest quod pater sit* = *quomodo dici potest pater*.

Page 91

1. 1. *Hymnum dicat turba*: The metre is trochaic tetrameter catalectic, quantitative. The striking coincidence of metric and rhythmic stress is one of the chief reasons given for rejecting Hilary's authorship.
1. 6. *El*: Hebrew word for "God."

Page 92

1. 19. *Nazareth*: an indeclinable proper noun, locative case.
1. 20. *signa*: miracles.
parvus: Probably the author had read the apocryphal Gospels.
1. 25. *deerat* = a dissyllabic word.
hydriis: accent on the penultimate, as in the Greek form.

Page 97

1. 79. *vincimina*: an unusual word from *vincio*; a noun, *vincimen* = fillet, turban, crown.
1. 81. *agie*: the Greek word for *sanctus*. Used in the Holy Week liturgy even today.
Sabaoth: pronounced with accent on penult in all early Christian poetry.

AUSONIUS

Page 103

1. 1. *puer calceos*: The metre of the Interlude is iambic dimeter, quantitative. (Note.—The Roman measured a verse, not by single feet, but by dipodies; i. e., pairs of feet. Four iambic feet = two measures = dimeter. The odd iambs, first and third, may be replaced by spondees or anapests.)

Page 105

1. 6. *cernere quem solus*: Construe *solus ipse opifex rerum fas habet cernere*
1. 17. *non genito genitore Deus* = *ex non genito genitore Deus*.
1. 20. *quo numine viso et patrem vidisse datum*: Cf. John XIV, 9: *Qui videt me, videt et Patrem*.

Page 107

1. 42. *Elias*: Cf. IV Kings, II, 11. *Enoch*: Cf. Genesis, V, 21.
1. 72. *dii* = *diei*.
1. 76. *quod*: relative pronoun; antecedent = *judicium*.

Page 109

1. 84. *carmina David*: the Messianic psalms of David.
1. 1. *Satis precum datum Deo*: The metre of the "Egressio" is iambic dimeter, as in the "Interlude."
- ~~1. 10. *Socias*: They were the book publishers of Rome.~~

ST. AMBROSE

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1. 3. *temporum*: seasons. *Tempora* = changes, variety.
1. 4. *fastidium*: loathing, monotony; humdrum.
1. 7. *lux*: in apposition with *praeco*.
1. 8. *a nocte noctem*: the successive watches of the night.
1. 9. *hoc*: *Hoc* in lines 9, 11, 13, and 15 forms an ablative absolute with *canente*; "and when he sings."
1. 18. *jacentes*: Note the climax in *jacentes, somnolentos, negantes*, paralleled by the verbs *excitat, increpat, arguit*.
1. 26. *videndo*: an allusion to Peter's repentance.

IN AURORA

Page 119

1. 1. *splendor*: Cf. Hebrews I, 3: *Splendor gloriae et figura substantiae ejus* [i. e., Patris].
1. 7. *jubar*: object of *infunde*.
1. 12. *culpam*: the inclination to sin.
1. 14. *invidi* = Satan.

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1. 24. *ebrietatem*: The revised text has *profusionem* = inebriation or the outpouring of the Holy Ghost.

HYMNUS IN COMMUNI VIRGINUM

1. 5. *pascis*: The revised version has *pergis*. Cf. Canticle of Canticles II, 16: *qui pascis inter lilia*.

AD PRIMAM

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1. 8. *hauriat*: subject is *visus*.
1. 10. *vecordia*: folly, outbursts of temper.
1. 15. *mundi*: nominative plural of adjective; agrees with subject *nos*.

AD TERTIAM

1. 1. *nunc*: sel., now, at this third hour, at which the Holy Ghost descended upon the Apostles.
1. 2. *unum Patri cum Filio*: a difficult line. *unum* = the "oneness" of the deity; it governs *Patri* in the dative. The neuter is used because the masculine would refer to personality. Cf. John V, 7: *Ego et Pater unum sumus*.
1. 3. *dignare . . .*: Construe: *dignare promptus ingeri nobis*. *Dignare* is the imperative mood; *ingeri* is the passive in a middle sense; *promptus* is an adjective used adverbially; *refusus*: overflowing, welling up, also used in a middle sense. Britt paraphrases it as follows: "O sancte Spiritus, qui es unum [una substantia] cum Patre et Filio, dignare nunc promptus ingeri nobis et refundi nostro pectori."
1. 6. *confessionem*: sel., laudis, [non peccatorum vel fidei].

AD SEXTAM

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1. 2. *temperas*: with accusative = to direct; with dative = to restrain.

1. 3. *mane*: a noun = tempus matutinum.

AD NONAM

1. 4. *successibus*: progress, succession of time.

AD COMPLETORIUM

1. 4. *sis praesul ad custodiam*: preside and watch over.

HYMNUS PASCHALIS

Page 127

1. 5. *cujus corpus Deo*: Construe: Gustando ejus corpus sanctissimum cum cruore ejus roseo, vivimus Deo. Cf. John VI, 55: "Qui manducat meam carnem et bibet meum sanguinem habet vitam aeternam." The revised version of the breviary, though poetic, can not compare with this simple, beautiful stanza and its rich melodious lines.
1. 9. *protecti*: scl. by the blood of the lamb, smeared on the doorpost. "The events commemorated by the Jewish Pasch are here condensed into four simple lines and contrasted with the Pasch of the New Law in the next stanza" (Germing). Cf. Exodus XXI, XXII, XXIII.
1. 15. *azyma*: a Hebrew word = unleavened bread, the symbol of purity and freedom from corruption. Cf. I Cor. V, 7-8.

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1. 8. *miseros*: scl. the just of the Old Law detained in Limbo.
1. 10. *custoditur sub milite*: Cf. Matthew XXVII, 66.
1. 12. *victor surgit de funere*: Cf. I Cor. XV, 54-55.
1. 13. *solutis doloribus*: Cf. Acts II, 24: Quem [scl., Jesum] Deus suscitavit, solutis doloribus inferni.

Page 129

1. 28. *osculant*: other versions read *osculantur*, making the line hypercatalectic; probably the correct version.

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1. 16. *remissio*: an allusion to the Jewish Year of Jubilee. Cf. Lev. XXV.
1. 21. *dudum sacrata pectora*: scl. previously sanctified in baptism.

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1. 6. *septemplici*: i. e., a period of seven days, a week. This stanza is translated by J. D. Chambers as follows: "Behold the appointed morn appear in solemn mystery sublime! Seven times sevenfold this earthly sphere Revolving, marked the blessed time."

1. 10. *mundus*: the subject of *intonat* and of *nuntiat*.
1. 32. *Joele teste*: Cf. Joel II, 28.

GREGORY THE GREAT

VESPER HYMN FOR LENT

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1. 6. *infirmus*: the neuter for the abstract; infirmity.
1. 14. *dona*: the imperative governing *corpus conteri* and *ut mens jejunct*: scl. exterior and interior mortification.

HYMN FOR MATINS IN THE FERAL OFFICE FOR LENT

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1. 1. *more . . . mystico*: mystic, symbolic custom.
1. 3. *deno circulo ducto quater*: the well-known tenfold round of days taken four times; four times ten days.
1. 5. *Lex . . . temporum*: cf. Exodus XXXIV, 28: "And he was there with the Lord forty days and forty nights; he neither ate bread nor drank water, and he wrote upon the tables the ten words of the covenant." As *lex* refers to Moses, so *prophetæ* refers to Elias. Cf. III Kings XIX, 8: "And he arose and ate and drank, and walked in the strength of that food forty days and forty nights unto the mount of God, Horeb."

THE FERAL VESPER HYMNS

Dominica—Sunday

Page 138

1. 1. *Lucis Creator optime*: For the theme of this hymn cf. Genesis I, 3-5.
1. 5. *mane*: used substantively; an indeclinable noun.
1. 7. *chaos*: the darkness of night. Vespers were sung at sunset.

FERIA II—MONDAY

1. 1. *Immense cæli Conditor*: For the theme of this hymn cf. Genesis I, 6-8.
1. 2. *qui . . . limitem*: Construe: Qui cælum dedisti limitem, dividens aquæ fluentia, ne mixta [i. e., fluentia] confunderent.

FERIA III—TUESDAY

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1. 1. *Telluris*: For the theme cf. Genesis I, 9-13.
1. 3. *pulsis aquæ molestiis*: The face of the earth was covered before this with water.

FERIA IV—WEDNESDAY

1. 1. *Caeli Deus*: For the theme cf. Genesis I, 14-19.
1. 2. *poli*: the vault of heaven.

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1. 9. *ut crimum*: Note the almost perfect rhyme in the two last stanzas.

FERIA V—THURSDAY

1. 1. *Magnae Deus*: For the theme cf. Genesis I, 20-23.
1. 2. *ex aquis*: because from it came both fishes and birds.
1. 7. *stirpe ab una*: Catholic evolutionists refer to these lines very often. They find in them a clear statement of the evolution of all species from one *stirps*.

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1. 1. *Plasmator hominis Deus*: For the theme cf. Genesis I, 24-31.
1. 15. *Litis*: discord.

AURELIUS PRUDENTIUS CLEMENS

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As in the Vulgate of St. Jerome, so too in the poems of Prudentius we find many new ecclesiastical words coined to express the new faith and the new ideas. (Cf. Trench, *Sacred Latin Poetry*, Introduction.) The purists of the Renaissance convict him of introducing sixty-five actually new words into Latin. It must be noticed that very many of the apparently new words are in reality obsolete words of Plautus, Ennius, Pacuvius, and Accius, brought back to life; e. g., *versipellis*, *impos*, *alimonia*, *propitiata*, etc.; then there are many of post-classical origin, and lastly such ecclesiastical words as *Salvator*, *Verbigena*, *Paraclitus*, *ecclesia*, *sanctifico*, *martyr*, *baptisma*, *chrisma*, *carnalis*, *jejuno*, etc. Read the very interesting Chapter IV "How the Latin Language Became Christian," in Ozanam's *History of Civilization in the Fifth Century*, Vol. II.

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The Codex Puteanus, Parisinus 8084, written in rustic capitals, formerly belonged to the Monastery of du Puy, whence its name Puteanus. It is now regarded as one of the greatest treasures of the Bibliotheque Nationale of Paris. Its antiquity is undoubted; some critics claim that it was written before the sixth century. Bergmann (*Corpus Script Eccles*) pronounces it an eighth century manuscript.

The following is the reading of Lines 56-63 of the *Praefatio* in *Psychomachiam* of Prudentius in the plate on p. 143 of the text.

Nos esse large vernularum divitis,
 Si quid trecenti, bis novenis additis,
 Possint, figura noverimus mystica.
 Mox ipse Christus, qui sacerdos verus est
 Parente natus alto et ineffabili,
 Cibum beatis offerens victoribus
 Parvam pudici cordis intrabit casam,

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1. 1. *Da puer*: Metre, tetrameter trochaic, catalectic, quantitative in three-line strophes; spondees are allowed in place of trochees. It is a metre admirably adapted to the triumphal ode. Fortunatus used it in the famous processional of the Holy Cross—"Pange lingua gloriosi proelium certaminis"; so too the unknown author of "Apparebit repentina dies magna Domini." This hymn was used in cento form in England as a Christmas hymn, the refrain *saeculorum saeculis*, "evermore and evermore," being added to each strophe. In the Mozarabic liturgy it was used as an Easter processional.
- choreis*: *choreus* = the trochee. An older form of the word *trochaeus*, as is evident in "choriambus," i. e., *choreus et iambus*, choriamb (— ∪ ∪ —).
1. 2. *melodum*: an adjective, post-classical; from *melos*.
1. 4. *rex sacerdos*: King David. The words *sacerdos*, *propheta*, *vates*, *antistes*, *poeta* were used freely as synonyms. Fabricius says of David: "Et psalmos scripsit, quod munus erat sacerdotum." Others refer the term to Melchisedeck.
1. 5. *infulatus*: adjective from *infula*; wearing the ephod, a sacerdotal headdress; in later Latin, according to D'Arnis, chasuble, dalmatic.
1. 11. *Alpha et Ω*: Read alph'et oh. Apocalypse XXI, 6: "I am alpha and omega, the beginning and the end." These two Greek letters, the first and the last of the alphabet, were often joined with the Chi-Rho.
1. 14. *trina rerum machina*: this same expression occurs in Fortunatus: "Quem terra, pontus, aethera, Trinam regentem machinam."
- fossa ponti* = the depths of the sea.

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1. 28. *cantharis* : Here begins the narrative of the Gospel miracles. For the changing of water into wine at marriage feast, cf. John II.
1. 30. *rex*: i. e., *architriclinus*.
1. 31. *membra mortis ulcerosa*: the cure of the leper; cf. Matthew VIII.

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1. 34. *tu perennibus tenebris*: the cure of the man born blind; cf. John IX.
1. 37. *increpas ventum*: the winds and the waves obey him; cf. Matthew VIII, 24.
1. 40. *extimum vestis*: the sick woman is cured; cf. Matthew IX, 20.
1. 43. *exitu dulcis*: the widow's son raised to life; cf. Luke VII, II; *ephebus* = *juvenis*.
1. 46. *sole jam quarto*: Lazarus comes back to life; cf. John XI.

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1. 49. *ambulat*: Christ walks upon the sea; cf. Matthew XIV, 24.
1. 52. *suetus*: the cure of the madman, etc.; cf. Mark V.
1. 58. *quinque panibus peresis*: multiplication of the loaves and fishes; cf. Matthew XIV, 15.

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1. 64. *clausus aurium meatus*: healing of the man that was deaf and dumb; cf. Mark VII, 32.
1. 67. *omnis aegritudo cedit*: "And there came to him a great multitude, etc." Matthew XV, 31-32.

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1. 86. *hinc altera*: Arevalo has the following comment on this statement: "Poeta vult apertis verbis utrumque latus perforatum fuisse." In the *Peristeph.* VIII, 15 we read: "Hinc cruor effusus fluxit et inde latex." The same idea again in Dittoch. I, 165.
1. 92. *versipelli*: this word and others like *spurecamen*, *bustualis*, etc., are all given in the large Harper.

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1. 99. *eque* = and from.

HYMNUS AD INCENSUM LUCERNAE

Page 165

Metre: four-line strophe, in which every line is a Lesser Asclepiad; i. e., a spondee, two choriamb, and a pyrrhic. (— — | — ◡ ◡ — | — ◡ ◡ — | ◡ ◡)

The original "evening service" from which vespers and compline were evolved was called *lucernarium* because many lamps (*lucernae*) were then lit in the church, not merely to give light, but also for the sake of symbolism. The Fathers often refer to it under the names *lucernarium*, *lucernare*, *ad incensum lucernae*. At the time of the "Peregrinatio Silviae" it was still the exclusive vesper service at Jerusalem. It was this daily vesper service that Prudentius had in mind when he wrote this hymn, and not the

blessing of the Easter Candle, as some commentators state. This is confirmed by the position in which the hymn was placed in the Cathemerinon, between the "Post coenam" and the "Ante somnum." The analogy of the hymn with the modern liturgical Blessing of the Easter Candle is explained by the fact that in the Holy Week services of today many of the ceremonies of the older liturgies are preserved. Cf. Pope and Davis, p. 118, and Cabrol, p. 147.

Theme: After a prayer for light to Christ, the true source of light, there follows a poetically developed description of the various substitutes for the light of the sun, and an expression of thanks to God for this great blessing. The incident of the burning bush leads to a long digression on the passage of the Red Sea and the journey of the Israelites to the Promised Land. This again suggests the picture of the heavenly Canaan.

1. 12. *igniculis*: a diminutive of depreciation; our feeble lights, in contrast with Christ, the true Light of the World.
1. 13. *Pinguis quos*: Construe: Quos ignes pascimus, etc. = which lights we feed with lamps that are soaked with the liquid of rich oil, or with dry torches; nay, we even fashion rush wicks smeared with wax from flowers, whose honey has previously been squeezed out.

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1. 18. *linteolo* *ebrio* = well-soaked linen yarn.
1. 19. *alimoniam* = *alimentum* = nourishment.
1. 20. *seu* *bibit*: or if the burning tow drinks up the rounded wax.
1. 28. *peplo*: nightrobe.
1. 31. *spinifera in rubo*: the burning bush; cf. Exodus III, 13.
1. 38. *impotens*: the preposition is not privative, but intensive, hence the meaning is not "powerless," but "mighty, powerful."
1. 48. *classicum*: the war trumpet.

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1. 56. *clara draconibus*: The eagle was the Roman signum in the days of the Republic; after Trajan's victory over the Dacians, the dragon began to be used instead. Standard-bearers were then called *draconarii*. The gaping jaws of the *draco* were of silver; the rest of the body was made of colored silk. When the wind blew down into the open jaws, the body was inflated. The poet here simply transfers Roman usage to Egypt.
1. 58. *Pelusiacis*: Pelusium was a town on the Eastern channel of the Nile.
1. 79. *nare*: a verb from *no, nare*; to swim, float.

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1. 82. *qui* *dexterâ*: Construe: qui Pharon [seu Egyptum]

multimodis plagis domitam cogis vindice dextera justitiae
cedere praesuli [i. e., Moysi].

1. 93. *instar* *Atticum*: the bitter waters of Marah are made sweet. Cf. Exodus XV, 23-26.
1. 97. *ninguidus*: an adjective = *nivus*, snowy, falling like snow.

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1. 114. *caltha*: noun, *caltha*, -ae; but used by Prudentius as a neuter noun from *calthum*, -i; a golden, strong-scented flower. (Marigold?)
1. 125. *sunt et* *Acheronticis*: the Descent into Hell was a favorite subject with the fifth-century poets. See the selection from Dracontius (p. 381), "Planxit Natura Deum, Tremit Tartarus." The apocryphal Gospel of Nicodemus was probably also written in this century. In it Charinus and Lenthius, risen from the dead, describe the Lord's visit as they saw it. (*Gospel of Nicodemus*, c. 12). The "holiday in hell," says Bellarmine, is a poetic, not a dogmatic concept, apparently peculiar to Prudentius. St. Augustine, *Enchiridion*, c. 112, tolerates it.
1. 130. *Lucifer*: the morning star, Venus.
1. 138. *noctem conciliis*: that the early Christians assembled at night for the celebration of the sacred mysteries is attested by all records. The persecutions probably had much to do with this fact.

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1. 154. *foris*: refers to *oculis* = eyes of the body; *intus* refers to *sensibus* = the eyes of the soul.
1. 155. *famulans* = humbly.
1. 156. *tinctum*: lit., dipped; the usual word with Tertullian and the Fathers for "baptised."

HYMN BEFORE GOING TO BED

Page 176

Metre: iambic dimeter catalectic. Commentators call attention to the peculiar lulling tone of his hymn.

1. 3. *sermo*: the early Fathers used this sometimes as a synonym for *Verbum*, the Word. "In principio erat Verbum" (St. John).

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1. 29. *vagat*: In classical Latin *vagor* is deponent; Prudentius uses it as a regular verb, reviving the form used by Plautus.
1. 35. *aethra*: This is the correct classical form of the word. *Aethera*, -ae is post-classical.

1. 57. *patriarcha*: scil., Joseph. The dream of the butler and of the baker are narrated in Genesis XL.

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1. 77. *evangelista*: St. John, the Apocalypse.

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1. 132. *crucis figura*: The sign of the cross. Cf. Severus Endelechius, p. 248.

AD EXSEQUIAS DEFUNCTI

Page 181

Metre: anapaest trimeter catalectic. (A spondee frequently replaces the anapaest.)

1. 127. *sequestro*: a verb = I deposit for safe keeping.
1. 135. *sua munera* = the work of his hand.

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1. 141. *cariosa*: *cariosus*, *a*, *um*; adjective from *caries* = decay; hence, withering, decayed.

AD MATUTINUM IN FESTO SS. INNOCENTII

Page 187

Metre: iambic dimeter. The original Epiphany hymn, from which these three centos are taken, begins with the line "Quicumque Christum quaeritis." See the article in the Catholic Encyclopedia under the same heading.

1. 77. *sola* = unique, singularly favored.

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1. 69. *regem Deumque . . . praedocet*: "The gold and fragrant odor of Sabaean incense proclaim Him King and God, and the dust of myrrh foreshadows the tomb."

AD GALLI CANTUM

1. 1. *Ales diei nuntius*: Metre: iambic dimeter.

AD LAUDES FERIAE QUARTAE

Page 191

1. 1. *Nox et tenebrae et nubila*: Metre: iambic dimeter.
1. 8. *nitentis sideris* = the day star, the sun; figuratively, Christ.
1. 67. *eoi*: adjective; *eous*, eastern.

EPILOGUS

Page 193

Metre: trochaic dimeter catalectic, followed by iambic trimeter catalectic. In the Delphini Edition this Epilogue is to be found in the *Liber Peristephanon*, as a preface to that book.

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1. 18. *ampla* *parapsis*: a large dish for dessert. In the Vulgate it is spelled *paropsis*.

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1. 378. *illum*: supplied from the context of the preceding lines.
1. 381. *i, scriba*: Cf. John XIX, 19-20: "And Pilate wrote a title also, and he put it upon the cross. And the writing was: Jesus of Nazareth, the King of the Jews. This title therefore many of the Jews did read, because the place where Jesus was crucified was nigh to the city; and it was written in Hebrew, in Greek, and in Latin."
1. 382. *digere* = *dic*, or *scribe*.
1. 387. *ab arcano vomit* = *a pulmone profert*.
1. 390. *organa*: The pipe organ of the fifth century was built on an elaborate scale. Claudian, a contemporary of Prudentius, in his poem on the Consulship of Manlius, has the following:
 et qui magna levi detrudens murmura tactu,
 innumeras voces segetis moderatus aenae,
 intonet erranti digito.
 "He too, who with delicate touch elicits thundering tones, and with nimbly gliding finger controls a thousand notes from pipes of bronze to sound forth in harmony."
1. 389. *aemula* = *respondentia, resonantia*.
1. 429. *Rhodopeius*: the Hebrus, famous in Greek legend, was a river in Thrace flowing down from Mt. Rhodope and emptying into the Aegean Sea near Aenos.
1. 430. *Geloni* *exsanguia pocula*: The Geloni were a Scythian people dwelling to the east of the Tanais, the modern Don. According to tradition they used to slay their disabled war horses and catch the blood in bowls of fermented mare's milk, which they drank in the belief that they would imbibe the fiery courage of the chargers. Hence translate: "The ferocious, savage Geloni in their thirst now fill up bloodless cups with pure milk, for they are to drink the sacred cup of the blood of Christ."
1. 436. *Aeneadae* = Roman. The Romans claimed descent from Aeneas. Translate: "The royal purple of Rome's prince kneels humbly prostrate before the altar [the courts] of Christ, and the lord of the world worships the standard of the Cross."

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1. 219. *pasci*: This verb and *laniare* (l. 220) depend on *didicere*.
1. 220. *jugo edomitos*: tired out, spent with plowing; *rictu laniare*: to tear with their fangs; *rictu* = gaping jaws.
1. 226. *maccries*: post-classical for *maceria* = a wall of soft clay.

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1. 583. *quis = quibus*.
fotibus, from *fotus*, -us (*foveo*) = fostering, nursing.
1. 605. *corniger Hesperidum*: scl. the Tiber. The epithet is from Vergil, Aen. VIII, 77: *Corniger Hesperidum fluvius regnator aquarum*—"Sovereign river of the Italian streams, graced with thy horns of power."
1. 611. *lare avito* = omnes habitamus in eadem domo paterna.

THE MARTYRDOM OF ST. AGNES

Page 199

Agnes of Rome was the most celebrated of the victims of the Diocletian persecution (304-310). Her youth, her beauty, and her innocence lend a special charm to the story of her Christian endurance. Her praises were sung by SS. Ambrose, Augustine, Damasus, and Jerome.

Metre: Alcaic hendecasyllable; i. e., the first line of the Alcaic stanza is used throughout the poem; the caesura is always after the fifth syllable (— | — ∪ | — — || — ∪ ∪ | — ∪ ∪).

1. 8. *virginal*: used as a noun = her innocence.
1. 11. *primis in annis*: According to St. Augustine, Agnes was thirteen years old at the time of her martyrdom.
1. 13. *idolis*: The Christian poets almost invariably use this word as a dactyl, with the penult short.

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1. 57. *rogatam*: scl. Agnetem.

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1. 111. *gentilitatis sordida nubila* = foedam caliginem idololatriae.
1. 119. *coronis duabus*: The two crowns, of martyrdom and of virginity.
1. 121. *unam conficit*: Construe: *Merces multiplicata usque ad sexaginta terminat unam coronam splendore aeterno, fructus centenus est in altera*.
1. 126. *colluvionibus*: stains, sins.
1. 131. *jecur*: the liver, to designate the seat of the affections. Translate "heart."

ST. PAULINUS OF NOLA

Paraphrasis Psalmi CXXXVI

Page 209

Compare this paraphrase with the Latin Vulgate of St. Jerome.

1. 2. *miserabile*: used by classic writers for *miserabiliter*.
1. 17. *male*: modifies *laetis* = wickedly joyful.
1. 21. *Sion*: an indeclinable proper noun.

1. 33. *Hierusalem*: The first two syllables are short, the last three are long.

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1. 49. *et simul elidet*: See note in Douay Version for the explanation of the typical meaning of this verse.

AD AUSONIUM EPISTULA PRIMA

Metre: Lines 1-103, iambic trimeter alternating with iambic dimeter. Substitutions in the odd feet occur frequently.

1. 21. *Camoenis*: *Camoenae* = the Muses. In the classics always *Camaenae*.
 1. 31. *sibi suum*: a very irregular line. The metric sequence is: iambic, iambic, dactyl, pyrrhic, iambic, iambic.

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1. 42. *quod*: Its antecedent is *nil*.
 1. 55. *homines inter et Deum*: Modifies *commencia* = communion or fellowship 'twixt God and man.
 1. 56. *in utrumque se* = in Himself, who is both God and man.

Page 215

1. 87. *pietatis*: This word and *impij* are both governed by *argumentum*, understood.
 1. 102. *gratare*: the imperative from *grator*, -*ari*, rejoice with.
 1. 103-146. Metre: Dactyllic hexameter.
 1. 103. *defore increpitas*: Construe: Increpitas me defore terris increpitas me, oblitum consortia culta vitae prioris, legisse orbem alium.
 1. 111. *non ad divina* = ad non divina. Tmesis.

EPISTULA SECUNDA

Page 219

1. 25. *simplicitatis*: the opposite of duplicity; sincerity.
 1. 28. *immunis tenera libera*: adjectives agreeing with *mens*.
 1. 38. *vix Tullius jugum*: Some critics, missing the point of the playful exaggeration in this friendly argument, are shocked to see Paulinus rate his preceptor so high. They quote this line as a proof of the low standard of artistic taste and appreciation to which the age had sunk.

Page 221

1. 66. *non capit* = non potest.

Page 223

1. 109. *celeusma*: *coleusma*, -*atis*; a Greek word = sailor's song.
 1. 117. *cete*: Greek neuter plural. In the singular the word is *cetus*, -*i*, masc., any large sea monster; a whale or dolphin.

PARAPHRASE OF PSALM II

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Compare with the Vulgate version of St. Jerome.

THE DEATH OF THE BOY CELSUS

Metre: Elegiac hexameter-pentameter.

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1. 16. *opes*: In ante- and post-classical Latin the accusative was often used with *fruo* and even *utor*. (Plautus, Terence, and Cato.)

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1. 607. *Complutensi* *urbe*: the modern Alcalá.
1. 616. *par*: *par, paris*, when used as a noun meaning "a team," "a pair," is neuter. In the next line it is an adjective, agreeing with *infantes*.
1. 626. *Therasiam*: Therasia was the saintly wife of Paulinus.

FOR THE FEAST OF ST. FELIX

Page 229

1. 12. *acalanthida*: *acalanthis*, *-idis*, the goldfinch.
1. 28. *veris avem*: bird of spring. A beautiful description in ten lines of the *lusciniæ*, *aedon*, nightingale.

PSEUDO-LACTANTIUS

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1. 18. *Phariis regionibus*: Egypt.
1. 19. *reliquos*: *scil. annos*.
1. 22. *semper* *probitatis*: Construe *semper agens humana ingenia monitis salutaribus ad studium probitatis almae*.
1. 25. Read: *impi' Hi- / erusa- / lem rabi- / dis ex- / ercita / curis*.

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1. 69. *sed te* *sacris*: Construe: *et vota piorum extollent moribus sacris te videntem te exutum orbis et rerum usus Exutus*, being used in the middle sense, governs the accusatives *opes*, *usus*. The same holds for *exuta laborem* in line 77.

SEVERUS SANCTUS ENDELCHIUS

Page 249

Metre: Four-line strophe, in which the first three lines are Major Asclepiadean, and the fourth line a Minor Asclepiadean.

The dominant choriambus gives the strophe its distinctive character. The scansion of lines 1, 2, and 3 is — —|—uu—|—uu—|uu; of line 4, — —|—uu—|uu.

1. 7. *reserat*: opens anew.

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1. 21. *dira lues*: The cattle plague extended its ravages over the greater part of Europe in A. D. 409.
 1. 29. *pervia signa*: the visible symptoms.
 1. 46. *domitum*: from *domo*, -are, *domitum*, to tame; hence tamed, broken to the yoke.

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1. 63. *junicem*: *junix* or *juvenix*, a young cow, a calf for heifer.
 1. 66. *succiduo*: trembling.
 1. 74. *condita lumina*: eyes closed in death.

Page 252

1. 81. *solidi gregis*: of the whole herd.

Page 253

1. 106. *magnis urbibus*: "He is the only God worshipped in the large cities." When Eugenius and Arbogast were decisively defeated in A. D. 394, near Aquileia, official paganism received its death-blow. The worship of the gods ceased in the cities, and their devotees were to be found only in the retired villages. For this reason they were called *pagani*. The Latin word *pagus* = village.
 1. 116. *sola fides juvat*: Some critics take occasion from this line to comment on the shallow character of the conversions of this age, overlooking the wide scope of line 119, *simplex animi purificatio*—"a sincere purification of the heart."
 1. 131. *perpete saeculo* = *vita aeterna*.

SEDULIUS

Page 259

1. 18. *pompare*: first conjugation, regular; a post-classical word formed from the noun *pompa*, parade, pomp, ostentation.
 1. 19. *Geta ridiculo*: the ridiculous Geta; a standard comic character in Terence and Menander; hence, comedy itself.
 1. 21. *ritu magistro*: ablative absolute.
 1. 22. *Niliacis*: Read the article on Papyrus in Harper's *Dictionary of Classical Antiquities* or in Friedlander.
 1. 24. *odas decem chordarum*: Cf. Psalm 143: "Deus, canticum novum cantabo tibi; in psalterio, decachordo psallam tibi."
 1. 30. *cui suam*: Construe: *cui soli facturam suam servire convenit*; i. e., to whom alone is due the homage of the

creature He has made. *Cui* depends on *servire*, whose subject accusative is *facturam*.

1. 54. *florentum* *beatas*: Cf. Aeneid VI, 39: *Devenere locos laetos et amoena virecta Fortunatorum nemorum, sedesque beatas*. The Elysian Fields.

Page 263

1. 244. *verentur*: The first meaning of *vereor* is "to feel awe of," "to reverence," etc. "To fear" is a secondary meaning.
1. 246. The Egyptian deities, in vogue at Rome, are here meant—Ibis, Apis, Isis, and Anubis. There are many eloquent passages on this subject in the Latin Fathers.
1. 30. Ablative absolute construction: *sacra Maria veniente de stirpe Evae*.
1. 50. *processit* *thalamo*: Cf. Psalm XLIV, 3: *Speciosus forma prae filiis hominum; diffusa est gratia in labiis tuis*; Psalm XVIII, 6: *Et ipse tamquam sponsus procedens de thalamo suo*.

Page 265

1. 55. *servilia membra*: Cf. Phil. II, 7: *Semetipsum exinanivit formam servi accipiens*.
1. 70. *Tunc prius* *erat*: The thought of these two lines is expressed with childlike simplicity in a distich quoted in the old Yenni's Latin Grammar:
Dic, Jesus infans, circa cur viderit agmen
Pastorum primum? Scilicet Agnus erat.

Page 266

1. 121. *vagitus*: Sedulius frequently shortens the final *us* of the fourth declension plural. *Vagitus* is used for *vagientes*, the weeping first-born.

Page 267

1. 2. *conviva*: a common noun = a guest. Nominative case.
1. 208. *ut* *opem*: The story of the quails and manna to which the poet refers is narrated in Exodus XVI.

Page 268

1. 271. *solum*: from *solum*, -i, soil, land. Translate: the region of Bethania.
1. 275. *populatio*: in classic writers = plundering, pillaging; in Late Latin = population, people.

Page 270

1. 1. *A solis* *limitem*: Cf. Psalm CXII, 3: *A solis ortu usque ad occasum laudabile nomen Domini*.
1. 7. *carne carnem*: i. e., *carne sua carnem hominis*; liberating mankind by His incarnation.

1. 12. *noverat* : pluperfect; i. e., Mary had no foreknowledge of the mystery (*secreta*) that was to be wrought in her womb (*Britt*).
1. 14. *repente*: suddenly; i. e., in consequence of her consent; *verbo*: scl. "*Fiat mihi secundum verbum tuum.*"
1. 19. *quem* *senserat*: Luke I, 41: "*Et factum est ut audivit salutationem Mariae Elizabeth, exultavit infans in utero ejus; et repleta est Spiritu Sancto Elizabeth.*"
1. 22. *non abhorruit*: did not disdain.

Page 271

1. 35. *lumen*: i. e., Christ, the Light of the World.
1. 43. *qui mundi tulit*: Most of the manuscripts read *peccata qui non detulit*.
1. 49. *novum genus potentiae*: a new manifestation of power.
1. 50. *aquae hydriae*: the jars of water.
1. 51. *unda jussa fundere vinum*: and the water bidden to issue forth as wine.
1. 53. *Centurio*: Cf. Matthew VIII, 5.
1. 59. *natura* *semitam*: Construe: *fides paravit semitam quam natura negavit*.

Page 272

1. 65. *Rivos* *sanguinis*: Cf. Luke VIII, 43.
1. 69. *Solutus* *lectulum*: Cf. John V, 8.
1. 81. *xeromyrrham*: dried myrrh. Some MSS read *XPo myrrham*.
1. 90. *os leonis*: Cf. Peter I, 5: "*Adversarius vester diabolus tamquam leo rugiens circuit, quaerens quem devoret.*"

TE DEUM LAUDAMUS

Page 277

1. 16. *hominem*: i. e., *humanam naturam*.
1. 21. *fac*: supply *famulos tuos*.

ST. DAMASUS

Page 280

Metre: dactylic trimeter, hypercatalectic (—υυ|—υυ|—υυ|—). Read the article on Saint Agatha in the *Catholic Encyclopedia*.

Page 281

1. 12. *mamilla*: One of the tortures to which she was subjected was the cutting off of her breasts.
patulo: used as an adverb = openly, before the world.
1. 14. According to the legend St. Peter appeared to her that night in prison, and healed her wounds.
1. 17. *Ethnica* *opem*: Translate: "*The very mob of the heathens, fleeing from fiery destruction, merits her help.*"

(One year after her death, a flood of lava from Mt. Aetna, threatening Catena, was stayed by her veil.)

1. 19. *quos premat*: Construe: *Ipsa Agatha magis premat Venerem* [lust] *his quos fidei titulus decorat*.
1. 21. *sponsa polo*: i. e., *sponsa Christi in caelis*.
1. 23. *sic sua faveat*: Construe: *Faciat sua festa sic coli ut faveat celebrantibus se*.

PAULINUS OF BEZIERS

Page 285

1. 1. *supplex orator*: The sense evidently is: If you have come here to spend the rest of your life in humility and prayer
1. 2. *magistrum* = *pastorem* = shepherd (bishop or abbot).
1. 3. *Christi altaria*: Cf. St. Paul: "Nescitis quia templum Dei estis?"
1. 5. *viscera mea* = *amicus meus intimus*.
1. 14. *proscenia*: the stage, for the theater itself.

Page 287

1. 36. *furvis*: plural of the adjective for the abstract noun = foulness.
1. 51. *videntur*: used in the middle sense; i.e., *putant se scire*.

Page 289

1. 64. *jungimus suspiria* = we sigh and groan; we utter sigh upon sigh.
1. 71. *cerussa minium*: white and red pigment. *Venenum* is a general term for color, dye, or paint.
1. 77. The Epistles of St. Paul and the Proverbs of Solomon.
1. 80. Marullus was a writer of mimes in the second century. The Roman mimes were notoriously indecent.
1. 86. *solida*: contrasted with *vitiosa*; virtuous.

Page 291

1. 106. *cupido*: an adjective from *cupidus*; agrees with *mihi*.
1. 108. *Tecumque*: The name of some unknown river.

TIRO PROSPER

Page 295

Meter: Lines 1-17, anacreontic ($\cup\cup - | \cup - | \cup - | \cup$); Lines 17 sq., elegiac distich, hexameter-pentameter.

Page 299

1. 66. *pingui lampade*: Cf. Matthew XXV, the Parable of the Ten Virgins.
1. 70. The censure is directed against the follies of astrology.
1. 83. *in illo*: scil. *illo supplicio*.

Page 301

1. 109. *qua*: scl. *qua mente*.

DE PROVIDENTIA DIVINA

Page 305

1. 24. *regique*: passive infinitive of *rego*.
 1. 39. *querar* *cesset*: concessive subjunctives.
 1. 45. *popularier*: archaic present infinitive passive.

Page 311

1. 181. *non esse*: used as a substantive.

Page 313

1. 790. *Quod* *interimens*: scl., *interimens quod fuerat prius*.

ORIENTIUS

Page 319

1. 49. *Unam* *meritis*: Construe: *ratio nascendi unam vitam affert omnibus; hanc vitam cura et consequitor* (*Consequitor* is second person, imperative).

Page 323

1. 128. *carpent*: So successfully was the commercial secret of silk-production guarded by the Orient that silk was for many centuries supposed to be a fibrous vegetable material "plucked" or "picked" from trees or plants. Cf. *Costume and Fashion*, by H. Norris (J. M. Dent and Sons, London, 1924).

Page 325

1. 109. The prize is worth the price. We do not reckon the price when worldly gain is ambitioned. For instance, the candidate for political honors will toil and submit to every humiliation, often too without success. But granting, etc.

Page 327

1. 170. *cremo*: The penult is common; cf. Harper.
 1. 184. This line is often quoted.

Page 328

1. 352. *fervent*: scl., all the roads will be crowded, etc. *Ferveo* means to boil, to be in a ferment.
 1. 363. *sed fuit* *finis erit*: Construe: *sed quod genitum fuit a tempore primi mundi usque diem qui modo finis erit mundo*.
 1. 369. *eadem carne*: Read as a dissyllable (*yadem*). Construe: *Dominus rutilum tribunal scandens cum eadem carne, quam glorificans hominem caelo intulerat, omnia aget*. "Then the Lord shall mount the radiant judgment throne

in the same glorified human body with which He went up to heaven, and will then examine, etc.”

CLAUDIUS MARIUS VICTOR

Page 333

1. 108. *qui* = *quomodo*.
 1. 90. Construe: *indice* with *metu*; *tacito* with *tramite*; *Imago serpentis, visa se ferre tramite, eos orantes trepidos convertit in se*.

Page 335

1. 101. *quarum una certa lacerto altius reducto ad nisum dare*: *lacerto reducto* is an ablative of cause modifying *certa*; *ad nisum dare* is a Greek construction, the infinitive for the gerund.
 1. 125. *aeris*: Copper. The Latin language has only one word for copper in its native state and for bronze, the artificial alloy of copper and tin. Here obviously the natural ore is meant.

Page 337

1. 136. *gaudentque . . . preces*: Construe: *gaudent primas preces reorum concessisse ad votum, nulla virtute secuta culpam*. (Adversative ablative absolute.)

Page 339

1. 109. *oblitamque . . . puduit*: Construe: *non puduit oblitam Dei propaginem effingere divos*.
 1. 127. *Ille* = Nimroth, as *Ille caput scelerum* (line 130) = Satan.

Page 341

1. 210. *Nisi qui . . . alto*: Cf. St. John III, 13: “Et nemo ascendit in caelum nisi qui descendit de caelo, Filius hominis, qui est in caelo.”

Page 343

1. 220. *et intentos . . . intrat*: Construe: *oblivio subjecta attonitis mentibus primum intrat intentos operi molemq̃ue levantes*.

ALCIMUS AVITUS

Page 351

1. 240. *ales*: the phoenix. Cf. Lactantius, p. 48.

Page 353

1. 255. *neglegit*: is indifferent to, beholds with unconcern.
 1. 89. *plasma*: *plasma*, *-atis*, a Latinized Greek word; post-Augustan.

Page 355

1. 98. *experta nec patebit*: Construe: *simplicitas ignara, experta nullos dolos, ad tela, etc.*
1. 106. *occisa*: from *caedo*; hence, *occisa* means "cut off, severed."
1. 108. *cludo, clusus*, for *claudio, clausus*.

Page 357

1. 134. *mente virili*: i. e., *Adami*.
1. 144. *ut major prolem*: Construe: *Ut ille, cui juncta es ut reddas in tempore prolem pulchram, est major, sic jure subjectus est tuo amori.*
1. 147. *vos tremi*: *tremo, tremere*, is often used by the poets in an active sense, *scil.* to tremble at a thing. Harper cites Horace and Vergil.
1. 155. *sibila*: hissings; subject of *finxerunt*.

Page 359

1. 168. *esu*: dative, contracted from *esui*.
1. 177. *callidus draco*: Note the changing epithets: *serpens, brutum, bellua, coluber dulcissime, coluber pollens, callidus draco, callidus anguis, viperea forma, etc.*

Page 361

1. 195. *faciet*: has for its subject '*sapor*,' supplied from the preceding, *scil.*, it will make your eyes clear in their vision, it will make you to equal the gods, to know, etc. The infinitive with *facio* instead of *ut* with subjunctive is a Greek construction.
1. 196. *deos*: Note the serpent's insinuation of plurality of gods.
1. 200. Note the gradation, *cunctari, flectere sensum, dubiam mentem plus addere, victam sensit*.
1. 201. *letho*: In our translation we regard *letho* as the ablative of cause to *dubiam*; it may also be considered the dative, grammatically required to complete the thought of *flectere sensum* and *addere mentem*, and then the idea is slightly changed; *scil.*, "begins to waver, then to bend her attention to the idea of death, nay more, to give a hesitating consent."
1. 204. *secum nutanti*: *scil. feminae*.
1. 210. *mali*: Why not *malum, mali*, an apple?
1. 215. *anceps fluctus*: *Anceps* means "facing in two directions." Hence with *fluctus* = tossing up and down, or better, the rolling in of the billows and their recoil from the shore. Construe: *fluctus anceps dividui cordis aestuat inter . . .*

Page 363

1. 100. Note the position of *consiliis sinistris*. Does this phrase modify *me vicit* or *ipsa devicta*?

Page 364

1. 174. *solvantur membra in illud*: scl. *in illud lutum*.
 1. 181. *quae castigandis*: supply *hominibus*.

Page 366

1. 188. *novam tellurem*: scl. fresh from the hand of the Creator.
 1. 191. *terminus ductus*: the end of time ordained by Providence.
Ductus literally means "traced."
 1. 199. *monstrat*: the subject is *mundus*, supplied from the preceding.

Page 367

1. 447. *superna*: neuter plural, the sky.

Page 369

1. 483. *obruta*: agrees with *corpora* in next line.

DRACONTIUS

Page 373

1. 645. *placitum*: Translate "to which I gave consent."

Page 375

1. 155. *polum*: object accusative of *rotante*; the dome or vault of heaven.
 1. 156. *quam*: a relative pronoun; its antecedent is *materies arida*; called *arida* by contrast with liquid water; hence its meaning is "solid," not necessarily "dry."
 1. 170. *Honos*: nominative appositive with *laurus*; *donanda* is object accusative after *solvit*. Some MSS have *surgit*, in place of *solvit*. In that case *donanda* is in agreement with *laurus*, nominative.
 1. 171. *corymbos*: Says Arevalo: "Corymbi sunt annuli [ringlets], qui proxima quaeque ligant et comprehendunt ne logius laxati palmites ventorum flatibus dissipentur."

Page 377

1. 245. *meruisse*: infinitive construction for a *quod*-clause.
 1. 419. *solantur*: Classic writers use *consolar*; *solor* is post-Augustan. With personal object = to comfort, to console; with inanimate object = to soothe, mitigate, compensate.

Page 378

1. 348. *jacit*: The subject of *jacit* is Adam.
 1. 350. *quattuor . . . virentes*: The four famous rivers of the Garden of Eden.
 1. 361. *adjutoria*: neuter plural accusative; *facto* is dative singular = creature. Cf. Gen. II, 18: "Non est bonum esse hominem solum; faciamus ei adjutorium simile sibi."
 1. 374. *de quod ipse pius pararat*: for *de eo quod . . .* As *eo*, the antecedent of *quod*, is dropped, the whole clause becomes

dependent on *de*, as in English; "from what He had in His goodness previously fashioned." It is unclassical, a construction of the Vulgate.

Page 379

1. 383. *juvenis*: genitive,, *scil. de parte juvenis*. *Brevi* is an adverb.
1. 398. *feri*: a Greek construction; used as a noun in the genitive.
1. 623. *ne sit conspiciant*: Construe: *set ne cordibus illorum, qui sancta profanant, sit fixum, non esse redivisus sepultis, conspiciant*

Page 380

1. 632. *quis* = *quibus*.
1. 640. *assumptis anguibus*: There was a peculiar ancient tradition mentioned by Pliny (I. VIII, c. 32, sec. 50) that stags at fixed periods would lose their branchlike antlers, that then they would go in search of serpents, which they lured from their holes, and devoured. The snake diet caused a new set of antlers to develop.
1. 653. The phoenix tradition was accepted by the ancients as a fact of natural history. Cf. the poem of Lactantius, p. 48.

Page 381

1. 674. *Sol occidit*: Construe: *Sol, oculus caeli, famulus occidit, nam sidera languescant ab ejus immensis flammis, nisi animentur gelidis aquis per caerula ponti*; "for on account of the intense heat of the sun, the stars would fail, if they were not revived by the cooling waters of the deep." Consult the note in Migne, Arevalo, LX, 759.
1. 526. *nasci* and *obisse*: used as nouns.

Page 382

1. 538. *tormenta effugiunt reos*: See note to 1. 125, p. 173, where there is a comment on this tradition.
1. 540. *orbe fugata*: i. e., *lux fugata*; *orbe* is ablative of separation; *fugata* is a nominative agreeing with *lux* = the light driven out of the world.
1. 549. *jubar*: i. e., *Christus*; apposition.
The interpolated text of Eugenius begins with this preface. He evidently felt that his "*asperius impressa manus*" required the apologia of a "*major jussio*."
1. 1. *principis*: The reference here and in *major jussio* (1. 17) and *jussus principe magno* (1. 23) is to King Chindaswinth, ruler of the Ostro-Goths, at whose request Eugenius claimed to have edited the poem of Dracontius.
1. 3. *post*: used as an adverb instead of *postea*.

Page 383

1. 22. *Aristarchus*: One of the greatest critics of antiquity. Born at Samothrace, 156 B. C. His edition of Homer with

commentary is the basis of all modern texts of Homer. *Tucca* and *Varius*: According to Donatus, to whom we owe all that we know of the personal history of Vergil: "Tucca et Varius jussu Caesaris leviter correxere Vergilii Aeneidem atque ita ut nihil addiderint, neque versus imperfectos correxerint." Vergil died before he could finish his intended *labor limae*. In his last illness, he kept calling for his manuscripts "*combussurus ut rem imperfectam inemendatamque*."

Probus: Roman critic and philologist (first century) edited the *Georgics* and *Bucolics* of Vergil with copious notes.

PAULINUS OF PERIGUEUX

Page 385

1. 3. *operatio virtutum* = the working of miracles.
1. 6. *verbis* and *rebus*: The words are contrasted; the idea is repeated in *non visa* and *visa*; miracles reported by witnesses, miracles seen with our own eyes.
1. 10. *Martini insignia*: the illustrious Martin.
1. 21. *secreta beati eremi*: the happiness of the hermit life in the desert.
1. 26. *velle*: used as a noun = his desire, his intention.

Page 386

1. 55. *priores*: his superiors.
1. 56. *districtio ciborum*: frugality.

Page 388

1. 557. *motabat*: *moto*, -are, is the frequentative form of *moveo*; used by Vergil and Ovid.

Page 389

1. 581. *effigians*: from *effigio*, -are; a late-Latin word (root, *effigies*) to fashion.

HILARY OF ARLES

Page 391

1. 165. *dona*: in apposition with *vires*, object of *debilitat*.
1. 170. *proles peccati*: the consequences or wages of sin.

VENANTIUS FORTUNATUS

Page 401

Meter: iambic dimeter. See the commentary and translation of Kayser, or of Msgr. Henry, or of Britt.

1. 5. *confixa . . . hostia*: Construe: *Redemptionis gratia* (for the sake of our redemption) *hostia tendens viscera clavis confixa, tendens manus vestigia, hic immolata est. Viscera*

= the body; in the language of the poets this word signified the flesh of the victim that was sacrificed.

1. 12. *unda et sanguine*: ablatives modifying *manavit*. Daniel (Thes. Hymnol.) omits the conjunction, and interprets the word *unda* as nominative, the subject of *manavit*. All the old manuscripts, however, have the conjunction; evidently the poet refers to St. John XIX, 34: "*unus militum lancea latus ejus aperuit, et continuo exivit sanguis et aqua.*"
1. 16. *a ligno*: The poet is referring to Psalm XCV, 10: "*Dicite in gentibus quia Dominus regnavit a ligno.*" The two words *a ligno* are not found in any present text of the Scripture Psalms. The early Fathers, however, frequently quoted them. St. Justin even accused the Jews of having erased them from the Hebrew text.
1. 23. *statera*: steelyard, balance. Frequently used in the Old Testament.
1. 27. *jucunda*: nominative, agreeing with *arbor*; rejoicing; *plaudis*, literally, "thou clapest thy hands." This metaphor occurs often in the Psalms; e. g., "*flumina plaudunt manu*" Ps. XCVII, 8.

Page 403

1. 1. *proelium*: The revisers of the Breviary substituted *lauream*. *Proelium certaminis* is not tautological, "for," says Neale, "it is not the glory of the termination (*lauream*) of the Lord's conflict that the poet wants us to consider, but the glory of the struggle itself." Hence *proelium certaminis* = the bitterness of the conflict. *Certaminis*, scil., the conflict between Christ and Satan for the possession of the human race.
1. 6. *lignum notavit*: See note on page 232, *sterili robore*.
1. 9. *medelam . . . laeserat*: This same thought is expressed in the Praefatio de Cruce: "*qui salutem humani generis in ligno crucis constituisti, ut unde mors oriebatur inde vita resurgeret, et qui [the Serpent] in ligno vincebat in ligno quoque vinceretur.*"
1. 12. *carne*: in human form. It may be taken with *factus*.

Page 405

1. 15. *fascia*: from *fascia*, -ae; subject of *pingit*.
1. 17. *se volente*: This unusual construction, in which the ablative pronoun refers to the subject of the sentence, is found sometimes even in classical Latin. Walpole quotes Cicero ad Famil. XVI, 26: "*non potes effugere hujus culpae poenam te patrono.*"
1. 19. *acetum, fel, . . . lancea*: all in the nominative case, subject of the verb *sunt*, understood.

1. 24. *dulce* *sustinens*: Construe: *dulce lignum* [vocative] *sustinens dulce pondus* [accusative] *dulce clavo* [ablative of means]. The form *dulce* for *dulci* is common.
1. 25. *tensa lara viscera*: literally, "relax the taut fibers."

Page 407

1. 29. *nauta*: Julian comments: "In this stanza the Cross seems to be regarded, by a change of figure, as the ship in which the faithful safely ride over the waves of this troublesome world, after those waves have been smoothed for them by the anointing oil that flowed from the wounds of the Lamb of God" (Dict. Hymnol.).
1. 3. *trinam machinam*: i. e., earth, sea, and sky.
1. 13. *munere*: ablative of specification to *beata*.
1. 14. *cujus* *est*: Construe: *Sub arca cujus ventris clausus est supernus artifex*.

Page 409

1. 3. *mitis* *oves*: Construe: *qua agnus sacer, factus pro nobis victima, mitis amore pio traxit oves ab ore lupi*.
1. 8. *Paulum, Petrum*: The reference is to Acts IX and Acts XII.

Page 411

1. 14. *meridie*: Trench comments: "The double false quantity of *meridie*, which it would be impossible to ascribe to ignorance, must be taken as a token of the breaking up of the metrical scheme of verse, which had already begun, and the coming in of quite another in its place."
1. 15. *secus*: a preposition; some word like *loca* must be supplied.

Page 412

1. 2. *porta poli*: the gate of Heaven, the sky.
1. 3. *orbita caeli*: his path through the sky.
1. 4. *vagus*: an adjective. Translate, "in his swift course."
1. 6. *adhuc*: belongs to *tendit*; scl., lengthens out the day still more.
1. 10. *bene*: modifies *reddidit*.
1. 14. *gramina*: grassy fields; *oculis* = flowers (figurative).

Page 413

1. 31. *post tristia Tartara*: i. e., after His descent into Limbo.
1. 40. *scripula, puncta*: minutes and seconds.
1. 55. *funeris exsequias*: the rites of burial.
1. 58. *se luminis ore premi*: *se* is to be supplied as the subject accusative of *premi*.
1. 61. *pollicitam fidem*: The participle of the deponent verb is used passively; hence, the promised fulfillment.

DE DIE JUDICII

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1. 3. *parebit*: for *apparebit* (Latin of the Vulgate). In the Silver Age the practice became quite common to substitute

the simple for the compound form of verbs. Sometimes even the phonetic change of the compound was preserved in the new world; e. g., *claudio*, *clausus*, *includo inclusus*; *cludo*, *cludere*, *clusus*.

1. 8. *comitatus*: used in a passive sense.

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1. 34. *morietur*: read *mor-ye-tur*; a trisyllable.

